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FILM FUN

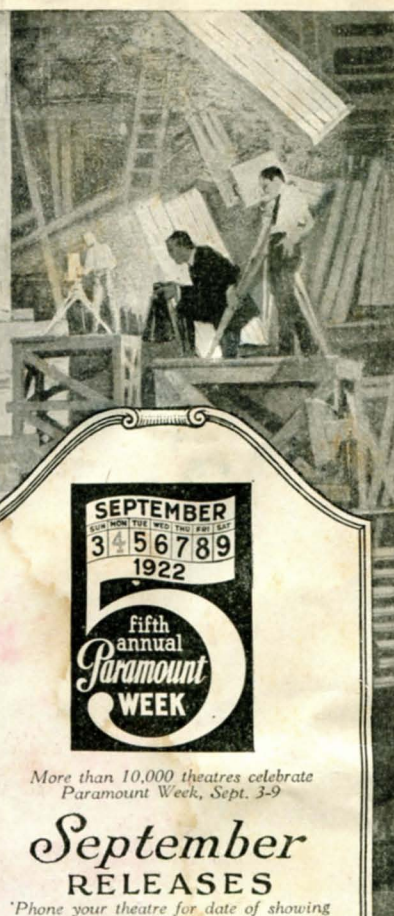
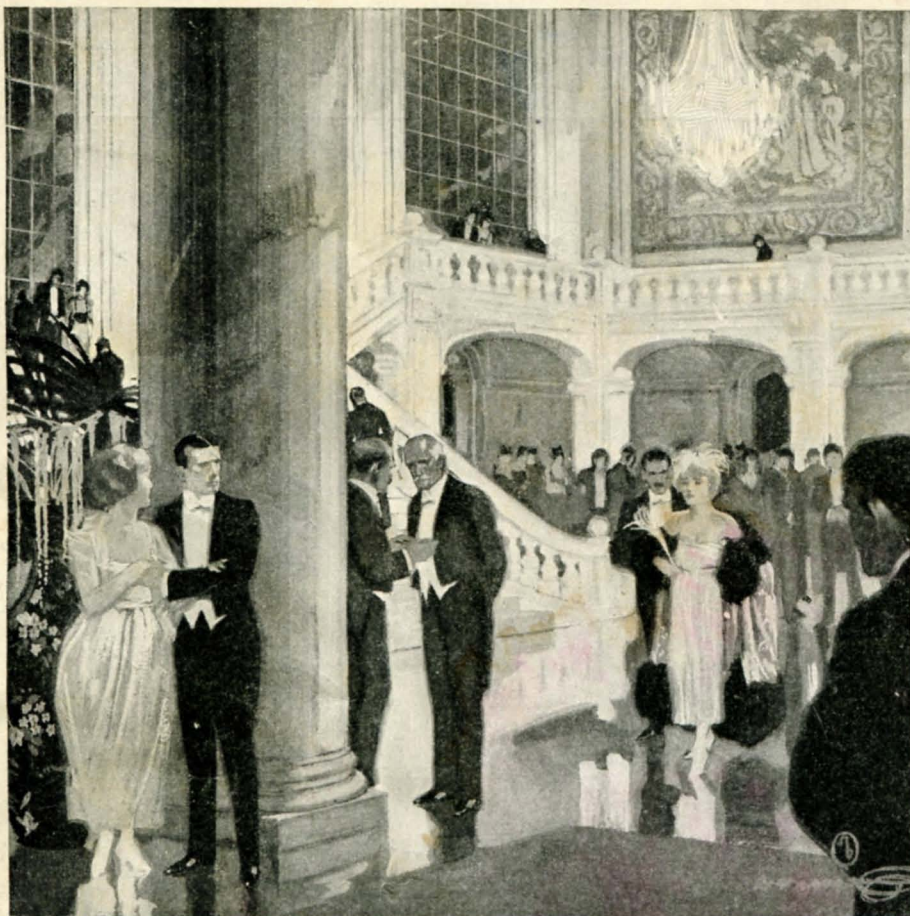
SEPTEMBER, 1922

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A HAPPY LOT IN HOLLYWOOD



More than 10,000 theatres celebrate
Paramount Week, Sept. 3-9

September RELEASES

*Phone your theatre for date of showing

Jesse L. Lasky presents

Gloria Swanson in *"Her Gilded Cage"*

A Sam Wood Production.
Scenario by Elmer Harris and
Percy Heath. Based on the
play by Ann Nichols. Cast
includes David Powell, Wal-
ter Hiers and Harrison Ford.

ADOLPH ZUKOR PRESENTS A
William de Mille Production

"Nice People" Screen play by
Clara Beranger.
with Wallace Reid From the play by
Bebe Daniels, Conrad Nagel Rachel Crothers.
& Julia Faye

JESSE LASKY PRESENTS

Rodolph Valentino in

"Blood and Sand"
A Fred Niblo Produc-
tion. Supported by Lila
Lee and Nita Naldi. From
the novel by Vicente Blasco
Ibanez and the play by Tom Cushing. Ad-
aptation by June Mathis.

FAMOUS PLAYERS-LASKY CORPORATION PRESENTS

"The Valley of Silent Men"

with
ALMA From the story by James Oliver
RUBENS Curwood. Directed by Frank
Borzage.

A Cosmopolitan Production.

ADOLPH ZUKOR
PRESENTS *"The Siren Call"*

with
Dorothy Dalton, David Powell & Mitchell Lewis
An Irvin V. Willat Production. By J.
E. Nash. Adaptation by J. E. Nash and
Philip Hurn.

Jesse L. Lasky Presents a Peter B. Kyne Special

Jack Holt in *"While Satan Sleeps"*

Adapted by Albert S. Levino
from the novel, the "Parson
of Panamint." Directed by
Joseph Henabery.

Jesse L. Lasky Presents
Cecil B. De Mille's Production
"Manslaughter"

With THOMAS MEIGHAN, Leatrice Joy
and Lois Wilson.
From the novel by Alice Duer Miller.
Adaptation by Jeanie Macpherson.

The touchstone of success in the world's new art.

A single artist can produce a masterpiece in painting, in sculpture, in architecture.

A small company can stage a great play in the theatre. A poor man can write and have published an undying work of literature.

But in the art of the motion picture, \$100,000 is as \$10 in any other art. There can be no success without the power of intricate organization, organization so highly developed that it can command the services of acknowledged genius, and this must be backed by the money power that means absolute freedom of scope in producing motion pictures that will satisfy the discriminating public of today.

Such an organization is Famous Players-Lasky Corporation, producers of Paramount Pictures.

Independent effort, diffusion of power, scattered attempts to win public approval, can never match the work of an organization that holds to the ideals that have been and continue to be the inspiration of Paramount.

That's why "if it's a Paramount Picture it's the best show in town."

Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



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FILM FUN

THE MAGAZINE OF REAL MERRIMENT

VOLUME THIRTY-SIX
NUMBER FOUR HUNDRED AND ONE

NEW YORK, *September, 1922*

\$2.00. FOR THE YEAR
20 CENTS A COPY

Hollywood Exposed!

By CAREY WILSON

"ALL ABOARD, folks! . . . Jake, tell that lady from Kansas to put away her pencil and notebook, we ain't going to see nothing that's fit to print. Where does she think she is—Paris? . . . All right, let's go. . . . Our starting place is Hollywood Boulevard and Highland avenue, the center of the fair city. . . . Here, on the right, is the Hollywood Hotel—on the right, mister, that place on the left is a cafeteria!—the Hollywood Hotel, headquarters for movie-folks. The broad driveways were installed to provide parking places for two-thousand-dollar-a-week directors who couldn't afford a garage. . . . The good-looking gentleman

is Bert Lytell. . . . No, the *good-looking* one, that other fellow is a traffic cop. . . . What's that, lady? What's the low, rumbling noise? That's the typewriters of the famous authors come to Hollywood to reform the movies, but the censors wouldn't let them. . . . This hotel's very popular with the literary mob . . . unfortunate accident here last night. . . . Author that had a job walked into the lobby and was mobbed by thirty-seven others who didn't. . . . Have a dance here every Thursday night; last week one guy walks in wearing a silk shirt with a dress suit . . . threw him out right away. . . . Knew he was an extra man. . . . No, lady, them's not

movie-actresses, even if they are all gray-haired—them's *mothers*. . . . All right, Jake, give her the gas. . . . Don't jump, missus, that's only the engine exhaust—this here bus has just come from the East, and the change of climate's aggravated her catarrh. . . . Now, folks, this here's a typical business block of the main street. You can see it contains nine jewelry stores, seventeen secondhand automobile stands where they sell used cars for only twice what they cost new, twenty-eight weighing machines for visitors to check up on the weight they've gained, and—let's see—no, this ain't such a good block; there's only thirty-one real estate of-



Posed by Mahlon Hamilton and Betty Blythe.

The Man—"I just love these table d'hôtes. Everything that comes is such a surprise."



Posed by Colleen Moore and Katherine O'Connor.

"Are you still angry with your husband?"

"Oh, yes. I decided I might just as well keep it up and get a new gown out of it instead of just a pair of gloves."



Posed by Ralph Graves and Lionel Belmore.

*"Young fellow, I'm a self-made man."
"Who interrupted you?"*

fices here. . . . Here, look in that window, there's a picture of the magnificent luxurious home of Miss Mazie Flowerdrop, the well-known movie-actress. . . . She's leaving for the East on account of a death in her immediate family and her home's for sale. . . . What's that, sonny? Is she out of a job? Well, maybe so, most of 'em is. . . . Ah, there he is! . . . Look, folks, the blind man in that Rolls-Royce is a New York efficiency expert. . . . He comes out here to check up a big studio and unfortunately lost his eyesight through overstrain before he got more'n half way through the cost-sheet of an all-star society drama. . . . Oh, no, he's not in want. . . . Since he went blind he's made a lot of friends among the studio folks, and he's supported in luxury by large donations from the Ali Baba Association, an organization of assistant directors and property-men. . . . What's that, mister? . . . No, that's not a bungalow, that's a gasoline station. The bungalows ain't built so substantial. . . . Over there, across country, you can see the oil fields. . . . Yes'm, them's oil wells. . . . What's that wooden tower? That's what they calls a derrick. . . . It's an indispensable part of an oil well. . . . It's built high up so that the stock salesmen can climb up and get a bird's-eye view of the country and see if there's anybody they missed. . . . That's what they call a canyon. . . . Y'see, every time the rains wash out a gully in one of them hills, the city names it the La de Dah Canyon, but the folks around calls it Lover's Lane. . . . There's seven hundred Lover's Lanes

around this neck o' woods. . . . Looks like it'd be a nice place to commit a murder at midnight, but soon as it gets dark, it gets all clogged up with autos with the lights out. . . . Yes, lady, spooners. . . . I don't know, you can blame it either on the war or on the climate, everything out here gets blamed on one or the other. Now, we're coming to the studio district. . . . Yes'm, that a studio. . . . What? Yes, it did used to be a stable, but that ain't no hindrance to art—look at the Winter Garden in New York. . . . No, mister, that ain't San Francisco, that's the Lasky plant. . . . The low moaning noise is the groans from the ghost of a foreign writer, name of Arthur Schnitzler; they made a picture of his called "Affairs of Anatol," and they do say he haunts the place ever since. . . . Big place, ain't it? . . . No, son, they ain't no wild animals here; you'll have to wait till we get to the Selig Zoo; that growling you hear is the scenario writers trying to agree on sub-titles. . . . No, here is the Fox plant. . . . That thing that looks like a circus tent, that's



Posed by Doris May and Wallace MacDonald.

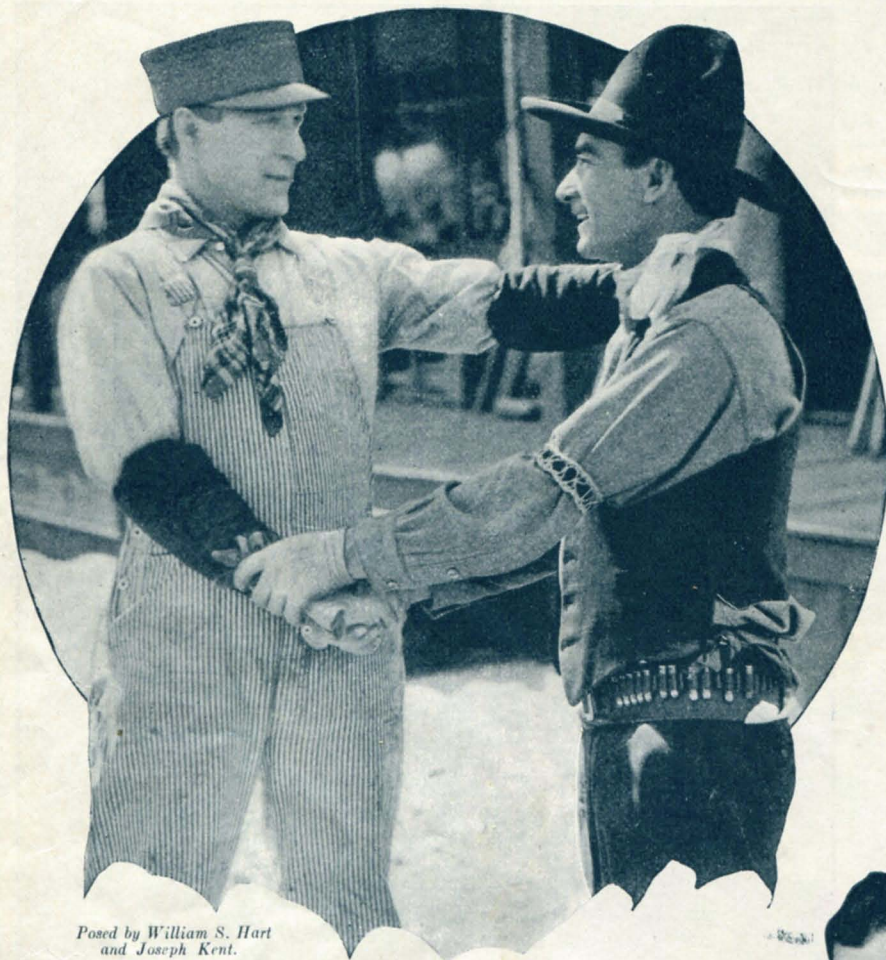
"I wish you'd call me by my first name, Alice."
"Oh, your last name is good enough for me!"



Posed by William Carleton and Wanda Hawley.



"What's the idea of the make-up?"
"They're putting on the 'Burning of Rome' an' I guess I'm one of the fire department."



Posed by William S. Hart
and Joseph Kent.

"Poor old Jenkins is dead and all through a practical joke."

"How's that?"

"He stuck his head in a saloon and yelled 'Fire' and they did."



Posed by Gloria Swanson and Thomas Meighan.

"If you keep on spending so much money we'll land in the poorhouse!"
"But think of the pretty things we'll have to take with us!"

Tom Mix's hat, he left on the lawn—it's too big to go into his dressing-room. . . . Yes, mister, they make bathing-girl comedies, but it ain't no use stopping, for this is Tuesday and they all got off early to get ready to go in to the Alexandria for dinner. Wait till we get to Mack Sennett's. . . . Here's where they made the "Queen of Sheba," that's the Queen's boudoir. . . . Yes, lady, it is warm out here . . . maybe it's just as well. . . . This is the Metro lot, where they made the "Four Horsemen." . . . Yes, lady, it was a big picture; everybody had a job in them days. . . . Over here is Robertson-Cole. . . . Yes'm, that's where the Jap works. . . . Yes'm. . . . Yes'm. . . . Well, maybe you're right. . . . Lots of actors around here think the real yellow peril is the way that fellow can troupe. . . . Maybe that's why Japan was so darned independent at the disarmament conference. . . . Yes, mister, that's a movie-star's car. . . . What did you expect it'd look like? A gondola? . . . Say! Don't believe all you read in the automobile advertisements. Now, we're going to Culver City . . . there's Tom Ince's place. Nice, ain't it—built like Mount Vernon. . . . Course it looks respectable; lady, have you been reading them stories about how wild this place Hollywood is? . . . Say, I'm an

Easterner myself—was you ever in Great Neck, Long Island? . . . No, all them autos don't belong to movie actors; don't you see the meat market in the next block. . . . No, lady, that ain't the U. S. Mint; that's the Goldwyn place, used to be Triangle, before Triangle stopped making pictures in California and started producing in Wall Street. . . . Sure it's big—it's got to be big, that's where they have all them famous authors. . . . This is where Harold Lloyd works. . . . Pretty, ain't it? . . . No, man, he ain't blind; he just wears them glasses to help him be funny. Blind! . . . I should say not, get a look at the leading lady he has. . . . Now, we're going back to town. . . . That's a cute little place with the crape on the door. . . . Yes'm, the poor fellow's dead. . . . Well, he's safe, anyway, he's predicted all the possible combinations. . . . Here we are, folks, back on the Boulevard. . . . Yes, lady, you can get a newspaper there, and they give real cigar coupons with it. . . . No, mister, that's not the City Dump, that's an open-air auto market. . . . What! . . . Say that again! . . . You want to hire a car? . . . All right, Mr. Rockefeller—don't you look young for your years?—right over there. It's easy to figure out—10 per cent. of the car's cost for every hour. . . . All out, folks. . . . Turn her off, Jake.



Posed by Dorothy Dalton and Charles Meredith.

"Do you think veils attract the men?"

"Well, many a poor fish is caught in a net!"

Posed by Agnes Ayres and Conrad Nagel.

Doctor—"Deep breathing will destroy microbes."

Patient—"But how can I get them to breathe deeply?"



Patsy's Lucky Star

THIS reads like a fairy story. Nevertheless, it is true, and the reason it appears in print is because it is so unusual.

It is a tale of a pretty, clever little girl from St. Louis, who came traveling to Southern California, just to see the country, and walked right into a screen career instead, absolutely unsolicited on her part, and absolutely without "pull" of any kind.

After all the discouraging articles about how hard the "extra girl" has to work to make good, and what a long row she has to hoe, this little story comes as a welcome exception, and restores faith in chance, good luck, Dame Fortune, or whatever you choose to call Opportunity.

Patsy Ruth Miller came to Los Angeles a year ago with her parents because they had heard a lot about the wonderful weather, the orange groves, and the beaches. Perhaps she had a vague idea that romance might



Posed by Claire MacDowell and Edward Martindell.

"John, what will we have the davenport stuffed with?"
Hubby—Oh, sage and onions—I don't care.



be lurking somewhere along the sands, but that idea was not predominant.

One day Patsy Ruth was sitting on the beach demurely (yes—*demurely*) watching the waves. It happened that a motion picture director, all unknown, was watching Patsy. There was something so refreshing, so different about her. Something young and unspoiled—an eagerness that was so sincere it knew nothing about being self-conscious. And the next thing Patsy Ruth knew, a strange man had managed to get himself introduced to her, and was asking her, actually inviting her, to become an actress! After proper investigation on the part of Patsy's parents, she appeared in a picture with Doraldina. After that, all she had to do was to present herself and her photograph at a neighboring studio and she was again cordially invited to come right in and act!

Posed by Claude Gillingwater and Patsy Ruth Miller.

"John, are you having money troubles? You're keeping something from me."

"If I kept something from you I wouldn't have money troubles."

Movie Troupe Camps in Desert Like Army

LIFE under canvas for three weeks with all the elaborate equipment that an army would have along, except firearms, and with pretty much the same attention to discipline and details often falls to the lot of motion picture makers. This was true in the filming of "Burning Sands," a new Paramount production.

One of the features of the making of this picture was the erection of a complete tent city large enough to accommodate 400 persons, and its maintenance with its inhabitants without mishap or delay, except that occasioned by cloudy days and a sand storm. This city, laid out according to the best military practice, rose quickly under the direction of Production Superintendent Tom White of the Lasky forces. There were complete sanitary arrangements, food supplies, lighting, etc. It was located at Oxnard, Cal., which is in Ventura County, about sixty miles south from Los Angeles.

One of its remarkable features was the artificial lighting for night scenes over an area two miles square. This was said by Leo Green, manager of the electrical department of the Paramount forces, to be an unprecedented feat. The set represented a great Arab encampment on a desert. Current for the light was furnished by six power wagons, aggregating 4,650 amperes, the voltage varying between 110 and 125.

The equipment used included 12 "sun arc" lamps, 20 spotlights, 2 automatic "baby" arcs and 40 "broadside," operated by twenty men. The main street of the set was one and three-quarter miles long, and it was only by use of this elaborate equipment that light could be spread over such a large area.

The immensity of these scenes of the night battle, and the fact that night lighting of a set of this size is a real feat of engineering and photography can hardly fail to be appreciated by all who see the picture.



Posed by Thomas Meighan and Gloria Swanson.

"Lend me your lip-stick, dear. I'm going to an alumni dinner to-night and I want to make the boys jealous by touching up my nose a bit."



Posed by Jane Novak and Lloyd Whitlock.

"You're so shallow I can see right through you."

"Dear me, is the material of this dress as thin as that?"

Under the title, "Bow Wow," Mack Sennett will shortly release, through the Associated First National, one of the cleverest two-reel comedies ever presented. This new picture, being directed by Fred Jackman, features Louise Fazenda, little John Henry, Jr., and that almost human canine, Teddy, known as the wonder dog of the screen. The comedy king included in the script a part for Pepper, the Sennett cat.

Despite the fact that patience is as essential as technique in the direction of a company including in its cast a grown-up, a kid, a dog and a cat, Fred Jackman is accomplishing wonder effects.

Old Actor—"It's outrageous! I was just giving my soli oquy when that fool stage manager turned on the steam and hissed muh off the stage!"



Posed by Ee Sothern and Charles Ogle.



Posed by Little Wang 2nd.
and Jack Abee.



In "The Young Rajah," Rodolph Valentino's new picture for Paramount, directed by Philip E. Rosen, there are practically two entire sequences — one, New England; the other, East Indian. This means that there are practically two sets of characters. The drama is a very strange one, adapted by June Mathis from the story by John Ames Mitchell.

"My son, if you want to learn anything well, you must begin at the bottom!"
"How about swimming?"





Bridegroom—"I-I'd like a room
and wife for myself and b-bath!"

Posed by Bert Lytell and Metro Players.



Fencing is becoming quite the thing
around the Lasky Studio, what with
the instructions going on for members
of the George Fitzmaurice company
making "To Have and To Hold," with
Betty Compson and Bert Lytell. The
latter has to do some clever work with
the rapier, and so does Theodore Kos-
loff, who plays the heavy.



Posed by Doris May.

"Oh, dear! I knew I'd forgotten something! Where's Billy?"



"Willie, how much
is three times three?"
"Nine!"
"That's pretty
good."
"Pretty good, hell,
that's perfect!"

Posed by Claire MacDowell, Wesley Barry and Tully Marshall.



Posed by Otis Harlan, Doris May, Jacqueline Logan and Cullen Landis.

"He thinks I'm the most wonderful girl in the world!"
"He ought to get that patented before it gets around!"



Posed by Bryant Washburn and Goldwyn Players.

"What have you got there, Bryant?"
 "Oh, that's just a pair of shoes."
 "Ha, ha! Some kick in 'em, I'll bet!"



"I know a dumb
 man who cured him-
 self in a wheel-
 wright's shop."
 "How's that?"
 "He picked up a
 wheel and spoke!"



Posed by Buster Keaton and Joe Roberts.



Buster Keaton has just finished "The Frozen North," a burlesque on wild and woolly melodrama, and is making "The Electric House," the scenario of which promises one of the most side-splitting comedies ever made by Buster. He is now busy with "Day Dreams."



Posed by Charles Ray and Truman Van Dyke.

"There's nothing like exercise in the morning."

"Yes; did you ever try stepping on a cake of soap?"

Pearl White, who is under contract with Pathe to begin work July 15 on a new serial of the famous series bearing her name as star, the production of which was interrupted by her desire to "take a vacation on the Paris stage," appears to be quitting the French capital in a blaze of glory. She is the subject of most attractive posters by the Paris celebrity, Bouet, and is specially "head-lined" at the Casino de Paris as "Star of the Cinema," and "La Grande Vedette Americaine."

"What happened to your hat?"

"Oh, it's ruined, but I saved thirty-seven cents by going to that bargain sale, anyway!"



Posed by Tully Marshall and Claire MacDowell.



Charles Chaplin's next comedy is destined to be one of his best, judging from the time involved in making it. He is now shooting scenes at Universal City, where he rented a large number of massive sets. No hint as to the nature of the comedy has issued from the Chaplin headquarters.



Posed by Owen Moore and Pauline Garon.

"You said you would go through anything for me before we were married!"

"Yes, but I didn't say I'd go through bankruptcy!"



Posed by Viola Dana and Cullen Kenny.

Viola Dana, the little Metro star, has decided that this business of making personal appearances in connection with the showing of her pictures has its drawbacks. She has found that the requests for autographed photos have increased three hundred per cent. Most of these applicants fail to inclose even a two-cent stamp. "Autografting, I call it," says Miss Dana.

She—And you needn't expect me to make up for a long time!

"Well, you'd better. You've washed all the color off your cheeks!"

Reflections of a Star in the Water

Posed by CORINNE GRIFFITH



Well, here goes!



Sink or swim!



O—oh!



— it's co-old!



Guess I won't go in!



Oh, don't splash me!



I'll duck!



Oh, dear



Oh—ah—ouch!



Mmmh! That's better!



Oh, the water's fine!



Come on in!



Film Fun's Photo Stories

*For in and out, above, below,
'Tis nothing but a Magic Shadow-show,
Played in a Box whose Candle is the Sun,
Round which we Phantom Figures come and go.*

—From "The Rubaiyat" of Omar Khayyam.

Nanook, the Mighty Hunter (himself)
in "Nanook of the North"

Elaine Hammerstein in "Under Oath"

Jack Holt in "The Man Unconquerable"

Wallace Reid in "Nice People"

Norma Talmadge in "The Eternal Flame"

Rodolph Valentino in "Blood and Sand"

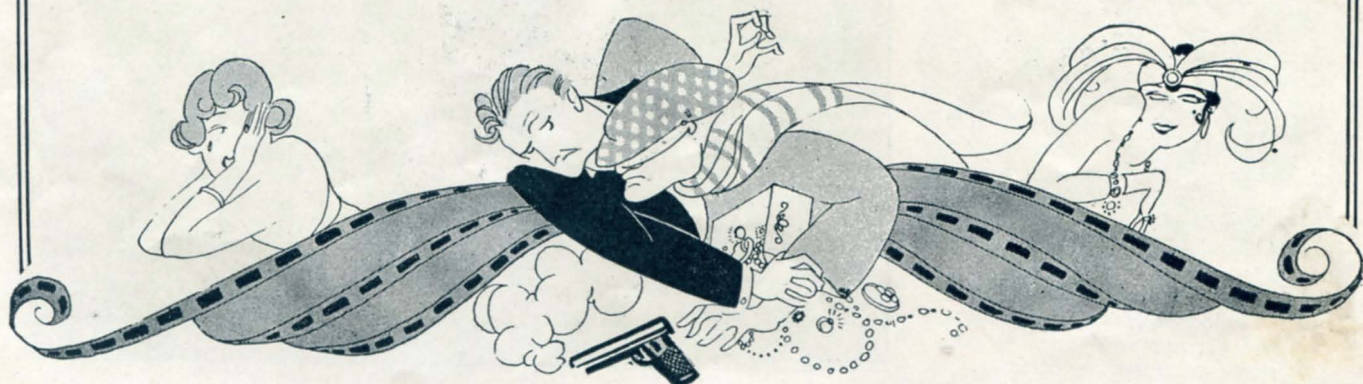
Richard Dix and Helene Chadwick
in "Sin Flood"

Hope Hampton in "The Light in the Dark"

Lew Cody in "The Valley of Silent Men"

Buster Keaton in "Home-made Movies"

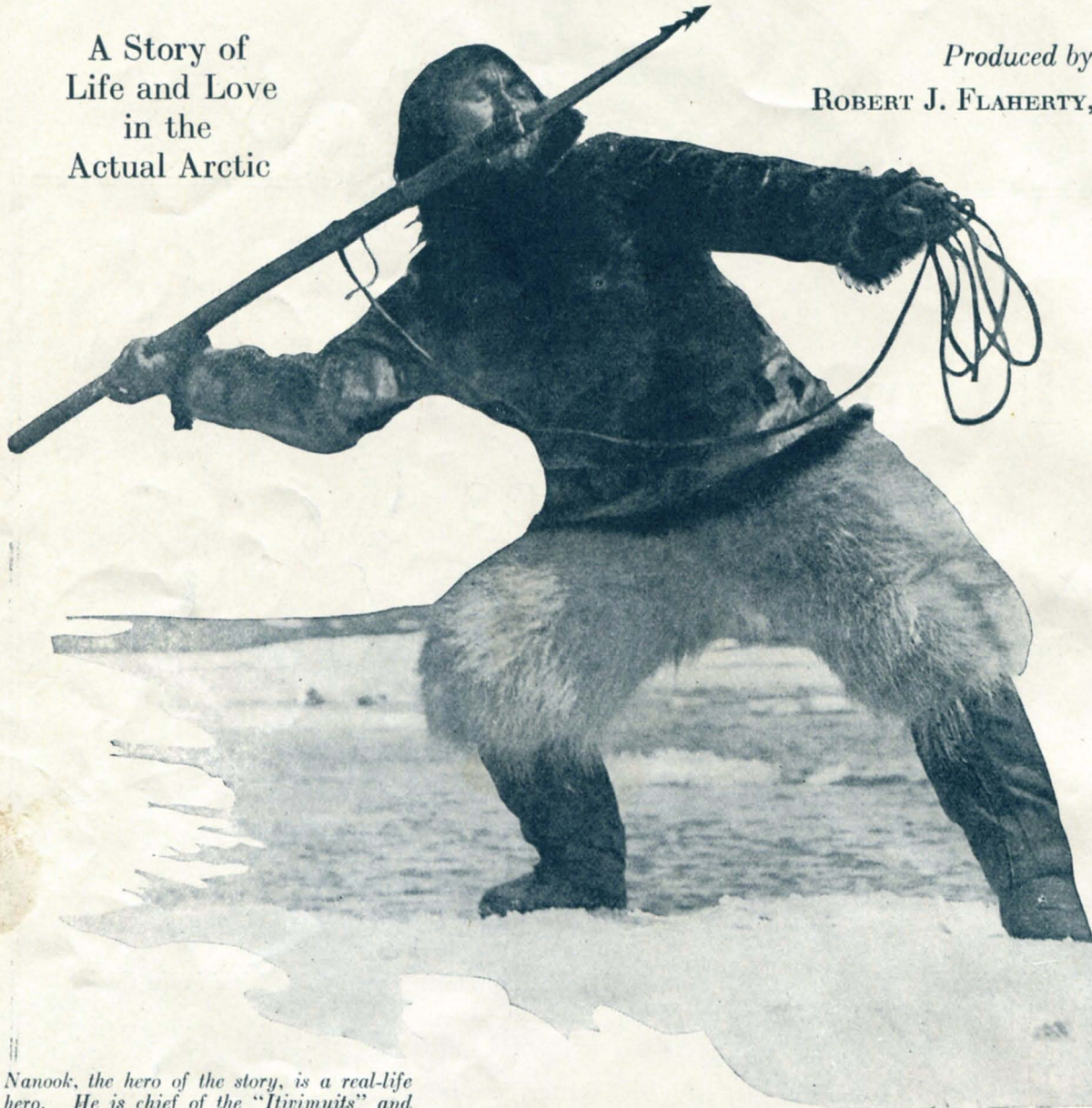
Charles Ray in "A Tailor Made Man"



"Nanook of the North"

A Story of
Life and Love
in the
Actual Arctic

Produced by
ROBERT J. FLAHERTY, F.R.G.S.



Nanook, the hero of the story, is a real-life hero. He is chief of the "Itivimuits" and famous through all Ungava as a great hunter.

Nanook lures the salmon with two pieces of ivory on a seal-hide line, then spears them and bites them to death. When the sea is free of ice and the salmon gone, they face starvation, but when walrus are found on a far-off island, excitement reigns, for a two-ton walrus means a lot of food and therefore, to the Eskimo, wealth. But they are dangerous animals to catch, and the men have a tough struggle before one is harpooned, dragged out of the surf and his raw meat eaten by all, from dogs to nursing babies.





Nanook, his wife and children, wear their sole wardrobe on their back, carry all their belongings on a dog-sledge and live wherever the search for food takes them. Nanook's hunting ground is nearly as large as England, yet it is occupied by less than three hundred souls. Traveling first in his quaint and fragile kyak, covered with sealskins, and then in his omiak, of driftwood frame covered with the hides of seal and walrus, in summer Nanook and his family go down the river, full of layers of ice floes, to the trade post of the white man and to the salmon and walrus fishing grounds at sea.

Then comes winter—long nights; short bitter days; the mercury near bottom and staying there for days and days! Then Nanook has only the seal for food, and his air hole in the ice is small and hard to detect. When Nanook's sharp, trained eyes do find it, spearing the "Oggjuk" is a task requiring skill and considerable strength.



This is little Cunayou, the Eskimo kiddie who is taught to shoot the bow and arrow by Nanook, and who, for winter sports, would be the envy of every child we know, for there are more ice hills in the Arctic than one could slide down if one remained a child forever and forever.

Elaine Hammerstein in "Under Oath"



Big Jim Powers renounces the revenge he has nourished for eight years, and calls off the wedding at the last moment.

Elaine Hammerstein, as Shirley Marvin, in a dramatic story of intrigue and feud in which she sacrifices her reputation to save the man she loves.

Shirley discovers the real man beneath the rough exterior of Big Jim Powers (Mahlon Hamilton) and finds herself in love with him.



Jack Holt in "The Man Unconquerable"



Edwin Stevens, Sylvia Breamer and Jack Holt. Though in love with him, Rita (Sylvia Breamer) shrinks from Kendall (Jack Holt) when Durant accuses him of having stolen a ten thousand dollar pearl.

Sylvia Breamer and Jack Holt.

Lef!—Having run down the thieves and restored the pearl, Kendall comes into his reward: Rita's hand and heart.

Jack Holt, Clarence Burton and Jean De Briac

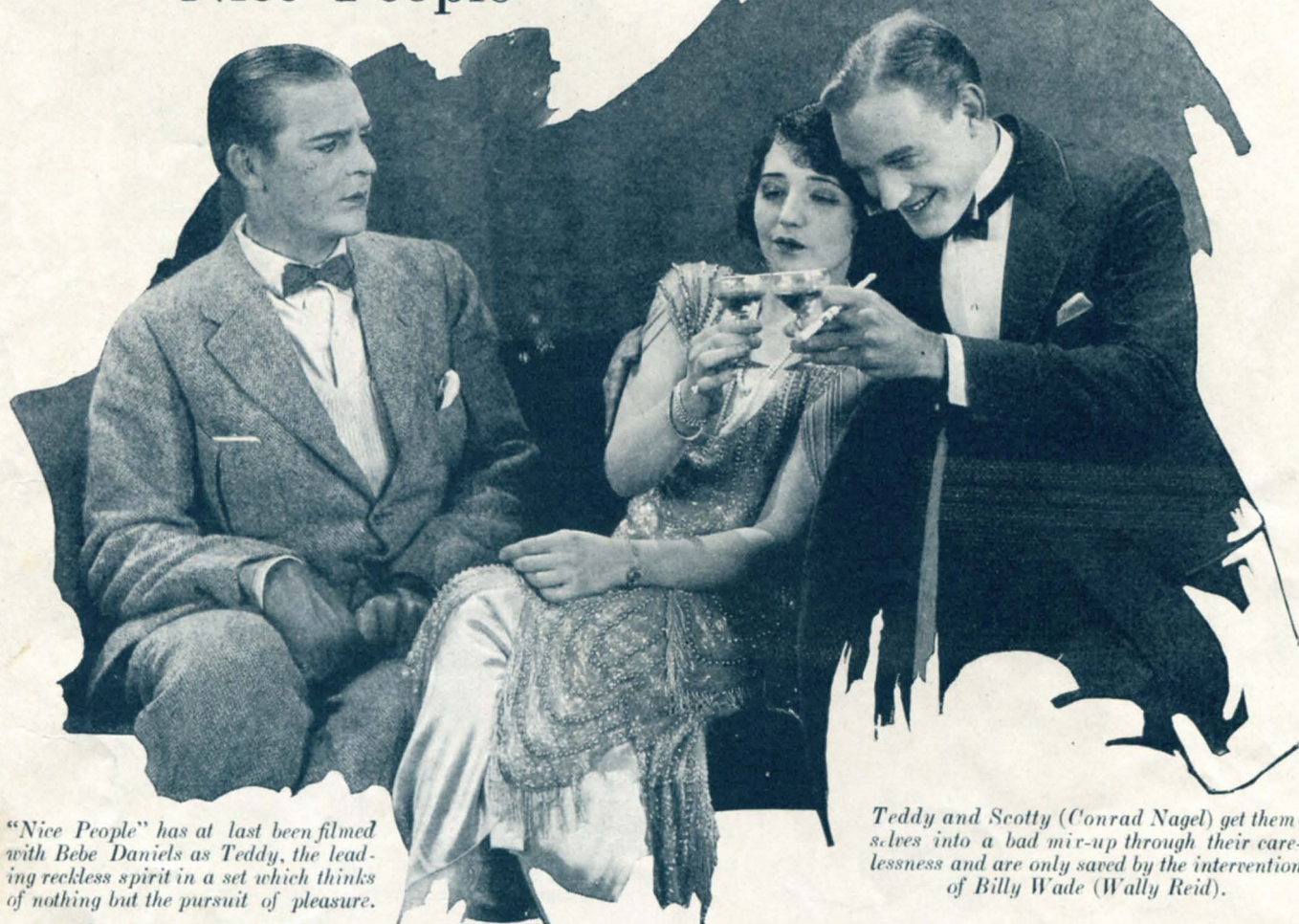
Below—Perrier (Jean DeBriac), the suave Frenchman, craftily succeeds in throwing suspicion for the theft on Kendall.



Wally Reid and Bebe Daniels

in

"Nice People"



"Nice People" has at last been filmed with Bebe Daniels as Teddy, the leading reckless spirit in a set which thinks of nothing but the pursuit of pleasure.

Teddy and Scotty (Conrad Nagel) get themselves into a bad mix-up through their carelessness and are only saved by the intervention of Billy Wade (Wally Reid).



Bebe Daniels as Teddy.



Teddy sees the futility of her present life and with the loving help of Billy goes back to nature and farmeretting.

Norma Talmadge in "The Eternal Flame"

Adapted from Balzac's "La Duchesse de Langeais," a story of court intrigue.

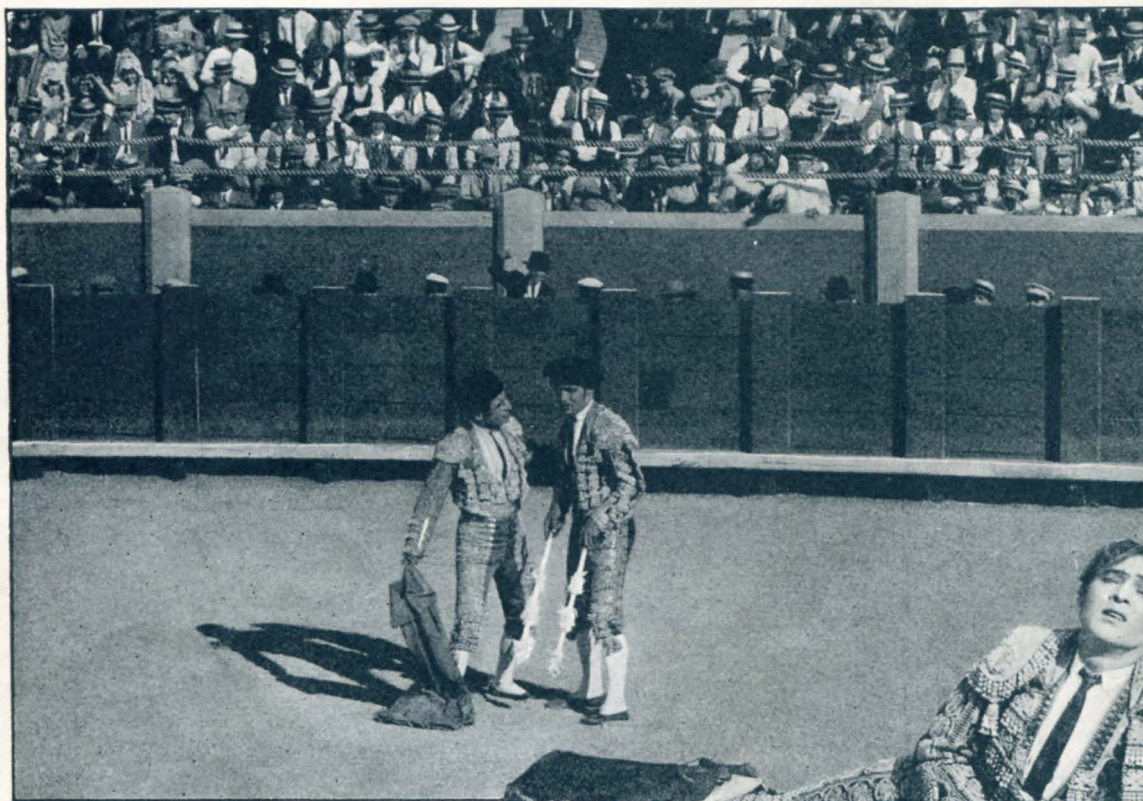
Norma Talmadge, as the Duchesse de Langeais, a beautiful young woman involved in the scandals and romances of the court of Louis XVIII.



Left—The Duchesse is loved by many but does not find romance until she meets the General de Montriveau (Conway Tearle), and the way they find happiness makes the theme of the story.

The Duchesse is treated as a toy by her warrior husband, who wagers on her purity, as he would a falcon or a horse.

Rodolph Valentino in "Blood and Sand"



Rodolph, the idol of the fans, is the idol of Spain in this film version of Ibanez' great novel. He gives a wonderful portrayal of Gallardo, the bullfighter.

Gallardo, the brave, dies at the game that brought him fame and fortune.



At the height of his fame he becomes infatuated with the famous beauty Dona Sol (Nita Naldi), but their romance is short-lived.



The poor Spanish boy, through his bravery and daring, becomes the leading toreador of Spain.



Richard Dix and Helene Chadwick in "The Sin Flood"

"The Sin Flood," taken from the Broadway success, "The Deluge," is an interesting character story, in which a dozen people are trapped in a saloon during a flood and expect to die. They all confess their sins and prepare for the end but when they are unexpectedly saved they go back to their old lives.



A strange assortment of characters. A broker, a chorus girl, a preacher, a tramp, an actor, a lawyer, and a bartender!

L. H. King, as the tramp, gives one of the best character bits of the play.



James Kirkwood, as the preacher, tells them all to prepare for the end and to face it like men.

Hope Hampton

in

"The Light in the Dark"



The symbol of the Holy Grail makes the central theme of "The Light in the Dark," a peculiar melodramatic story in which Hope Hampton plays the part of Bessie MacGregor who has come to New York to make her living.

Bessie is befriended by some rich people, and the discovery of the symbolic Holy Grail by Warburton Ashe (E. K. Lincoln) provides the plot of the story.



Lew Cody in "The Valley of Silent Men"



Another "Royal Mounted" mystery and romance with Lew Cody, as Sergeant Kent, the bravest of the brave.

Sergeant Kent and Murette (Alma Rubens) take the short cut across the mountains but are lost in the Valley of Silent Men.



Lew Cody makes a dashing Royal Mounted, and solves the mystery and wins the girl in a masterful manner.

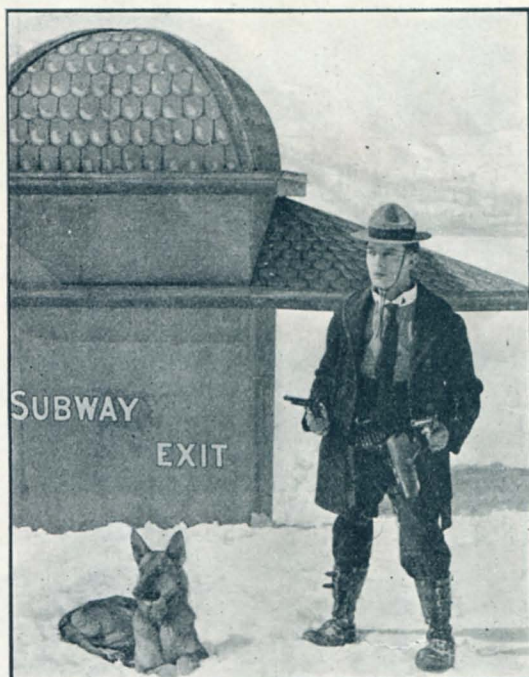
Buster
Keaton
in
"Home
Made
Movies"



Buster's latest is a burlesque on the "Great open spaces," and here we have him as Bad Bill, cleaning out the "Bloody Gulch" saloon.



"Music hath charms to soothe the savage breast," and up in the frozen North bad men are calmed by sweet guitarish notes.



The Heroine has a cold in her head and cried in anguish, "There must be sub way! There must be sub way!" and here it is north of fifty-three where men are men.



Here we have the dramatic cabin scene with the poor little heroine in the clutches of Bad Bill, but little does he realize the danger behind him.



Charles
Ray
in

“A Tailor Made Man”

Charley Ray in his most ambitious picture, “A Tailor Made Man,” from the great stage success, in which he takes the part of a young tailor with dreams of solving the labor difficulties of a big steamship company.

Charley wins big success and fame but is always loyal to his first love, the tailor's daughter. So it seems, you might say.



Clothes make the man and when the tailor's assistant is rigged up in Fifth Avenue attire all the girls fall for him.



(Right) Charley borrows a dress suit of one of the customers and gets into a reception given for the steamship head and there makes a big hit with the millionaire, and also his daughter.

The "Likes" O' Lloyd

Which one of these "Lloydlike" men looks the most like Lloyd?



1



2



3



4



5



6



7



8



11



9



10



12

What the Young Man Will Wear



Posed by Ben Turpin.

The well-groomed young man this season will wear his eyes slightly turned in at the center. Dark browns, light blues, Scotch missed and the pastel shades predominating.

Beards will be worn as usual upon the chin in either two-piece or single cutaway. Dame Fashion has decreed against lace or fringe for town wear, but these old favorites may still be seen in the rural districts.

Ears, this summer, will be worn in flowered patterns, the cauliflower still holding its own amongst those in the world of sport.

Hair may be worn either on the shoulder or not at all, although those in the know are wearing it now in medium lengths and in natural colors. Among the elderly, however, the old-fashioned gray tints are being dyed to natty browns and even deep blacks.

Freckles never have been popular except with the very young set, but we notice that they are coming into prominence during these warm, midsummer days. They may be had in a great assortment of colors, the greens predominating.

Teeth, as usual, are being worn by those in the Smart Set. Substitutes are being thrown upon the market, but these imitations are readily recognized, and unless they fit the figure snugly are inclined to leave a false impression.



Posed by Charles Murray.



Posed by Bull Montana.



Posed by De Mille.



Posed by Wesley Barry.



Posed by Harold Lloyd.



The Pirate Crew

By George Mitchell

A MANY years ago,
When I was but a stripling,
I read the tales of Poe,
Of Stevenson and Kipling.

*They wrote of pirates bold,
Whose only operation,
Was copping all the gold
That was in circulation.*

*That's why I always thrill
At sight of things piratic,
For certainly they fill
My soul with joy ecstatic.*

*I see what you see too,
Upon this page—you get me?
I'd love to join their crew,
But then my wife won't let me.*



Posed by Charlotte Pierce

The Clothes of a Perfect Day

*A few frocks worn
by Mabel Ballin in
her latest picture,
"Married People."*



For week-end automobile trips, Mabel Ballin selects a two-piece costume dress of green Kasha cloth. The accordion pleated skirt is attached to a smart little checked silk blouse—forming a one-piece dress. The short box coat, and a fur makes a very good looking street costume, and one that does dual service for summer traveling and for early fall wear in town.

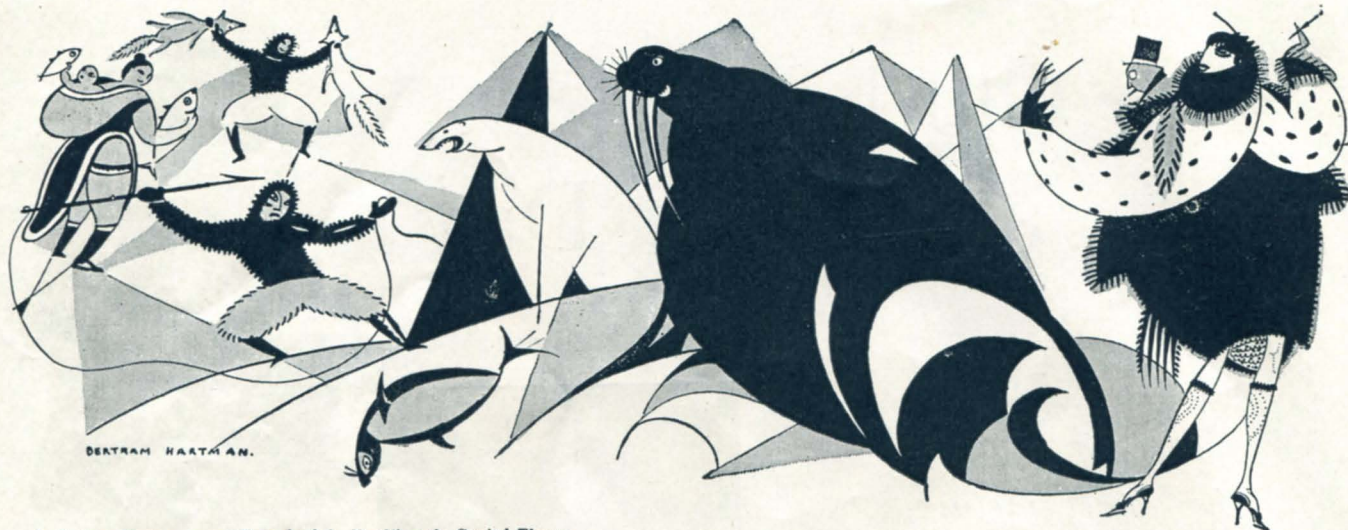
The dominant note in this evening gown of Mabel Ballin's is the soft bronze-colored lace, which forms the skirt. The bodice is of gold cloth, shot through with touches of green. Small green flowers outline the armholes and waist. The effect of the green-gold cloth showing through the bronze lace is exquisitely lovely.



Sea green taffeta is the material of a second evening gown of Mrs. Ballin's. The taffeta is gathered into panels, scalloped at the hem, with alternate rows of cream lace, all gathered very full onto a straight little sleeveless bodice. A corsage cluster of small brilliant flowers lends a contrasting color note, which is increased by narrow streamers of ribbon in the lovely pastel shades.

Mabel Ballin chooses a very lovely evening gown in this lace frock, worn over a creamy silk slip. The bodice is quite plain, and the skirt is very full—excellent for dancing. Very little trimming is required in a gown of this sort, as the richness of the large-figured lace is decorative in itself.





As Bertram Hartman sees "Nanook of the North" at the Capitol Theater.

F I L M F U N

DOUGLAS H. COOKE, ELIOT KEEN, *Editors*

EXCELSIOR!

SEVERAL months ago FILM FUN voiced, through its pages, a wish to see a movement in favor of real outdoor photography in cinema pictures. "Dogs loping over the ice fields of the frozen North," was what we asked for. We were tired of manufactured, imitation scenery when the real thing was to be had for the going after it.

And, as if in answer to our call, came "Nanook of the North," and enough ice to fill the refrigerators of all the summer resorts in all the world. That's what we call service!

We want again to say something of praise for the men behind such wonderful pictures. We feel that if the cinema is to endure—and we are certain that it will—it is to build itself strongly and securely in public favor through just such pictures as "Nanook."

It is not any more impossible to combine beauty with strength in the movies than it is in any other institution of art. But it is only when that has been done that the movies will come into their own. The strength that lies in truth can not long be camouflaged. The public will not forever buy imitations. The day is coming when real snow, not torn asbestos, real storms, not the flash of an electric wire, must be fed to a public that has outlived Barnum's witicism, "There's a sucker born every minute," but who rather would believe with Lincoln: "You can fool some of the people all of the time; you can fool all of the people some of the time, but you can't fool all of the people all of the time."



Nanook planting the standard of moving pictures nearer to the magnetic Pole than it has ever been placed before.

The most extraordinary thing about it all is that the producer can't seem to realize that photography, above all other art mediums, is especially adapted to just this particular beauty for which we are crying. If there is one advantage in all art that is decidedly the camera's, it is the possibility to go after such material as only the camera can get. The poor old stage, with all its modernization, with all its up-to-dateness in stage accessories and inventions, must confine itself to the erection of artificial scenery—an assemblage of compo board, asbestos, canvas, wood, and an artistic smattering of paint, which, however well done, is nothing better than interior decoration. But the camera! There isn't anything it can't photograph, and by such trickery as has been invented it may even photograph what isn't. Here, then, is the field of its activities: to reproduce a perfect picture of a perfect setting. That is the extraordinary unlimited possibility of the camera, and yet we find the producer rigging up in his studio a fake snowstorm, a sham forest, or, what is infinitely worse, confining himself to

the filming of such pictures as call for nothing more picturesque than interior settings—things that can be as well produced on the stage, and even better, for there the use of color is possible. It is not unlike a wonderful musician who, with a complete orchestra at his disposal, writes a symphony for one harmonica.

More power to the producers of "Nanook of the North," and may those who have the fortitude, follow them.

GEORGE MITCHELL.



*Sketch of Elaine Hammerstein,
Made at the Selznick studios by Norman Anthony.*

Film Fun's Popularity Chart

Here we have the Comedians! Dope out the popularity of the different stars! Fill out this Chart, keeping it for comparison with the results to be published later, then make a copy and send it in. All those received will be added up and in this way we will be able to obtain the status of all the stars in the opinion of FILM FUN's Readers. The percentage runs from 0 to 100. Check your

opinion in each of the four columns and figure the average by dividing the total of the four columns by four. For example, we might say that Jimmy Aubrey was 70 in "acting ability," 70 in "personality," 80 in "originality," and 90 in "make-up." This would make his average $77\frac{1}{2}$. Send your answer to Chart Editor, FILM FUN, on or before the first of September.

ACTOR	Acting Ability	Personality	Originality	Make-up	Average
JIMMY AUBREY					
MONTY BANKS					
WESLEY BARRY					
BILLY BEVAN					
NEALE BURNS					
CHARLIE CHAPLIN					
SID CHAPLIN					
CHESTER CONKLIN					
JACKIE COOGAN					
CLYDE COOK					
DOROTHY DEVORE					
CARTER DE HAVEN					
JOHNNY DOOLEY					
NEELY EDWARDS					
LOUISE FAZENDA					



Helen Lynch is what we'd call "sitting pretty," but we can't hand that beach back of her very much!

Film Fun's Popularity Chart Continued

CREIGHTON HALE					
LLOYD HAMILTON					
WALTER HIERS					
JOHNNY HINES					
BUSTER KEATON					
MAX LINDER					
HAROLD LLOYD					
EDDIE LYONS					
POLLY MORAN					
LEE MORAN					
CHARLES MURRAY					
MABEL NORMAND					
SNUB POLLARD					
ZA SU PITTS					
BILLY RITCHIE					
LARRY SEMON					
MACK SWAIN					
TEDDY SAMPSON					
ERNEST TRUEX					
BEN TURPIN					
FAY TINCHER					
BOBBY VERNON					



Will some little boy kindly stand up and tell us what day this picture was taken? Saturday? Right! And now, who is the lady in front of Marie Prevost? Her girl Friday! Right! Go to the foot of the tub!



The Tale of a Comet

BEBE DANIELS was born in Dallas, Tex., nineteen years ago. She is a descendant of relatives of the Spanish Empress, Josephine. Miss Daniels' mother is Spanish and her father is Scotch. Her maternal great-grandfather was governor of Colombia, and her grandfather was the American Consul at Buenos Aires for a number of years. Naturally, she has black hair and eyes.

She was only four years of age when she began her stage career. She did night stands with a repertoire company playing Shakesperean dramas. Later, she appeared in child rôles with a Belasco stock company, and was starred in "The Prince Chap."

Miss Daniels' screen career began at the age of eight, when she appeared in child parts for Selig.



Two Gun Bill

WILLIAM S. HART started in the theater in repertoire at a salary of something like twelve dollars a week. At that time he was content to carry a spear. Not unlike William Shakespeare's "and one man in his time plays many parts," Bill has impersonated as many characters as there are in the game of life, and in his lengthy

career has played opposite such memorable performers as Modjeska, Rhea, Julia Arthur and many others. Two of his best remembered rôles are John Storm in "The Christian," and Cash Hawkins in "The Squaw Man," in which latter part he scored the success that led to his putting into the movies the type that has made him famous.

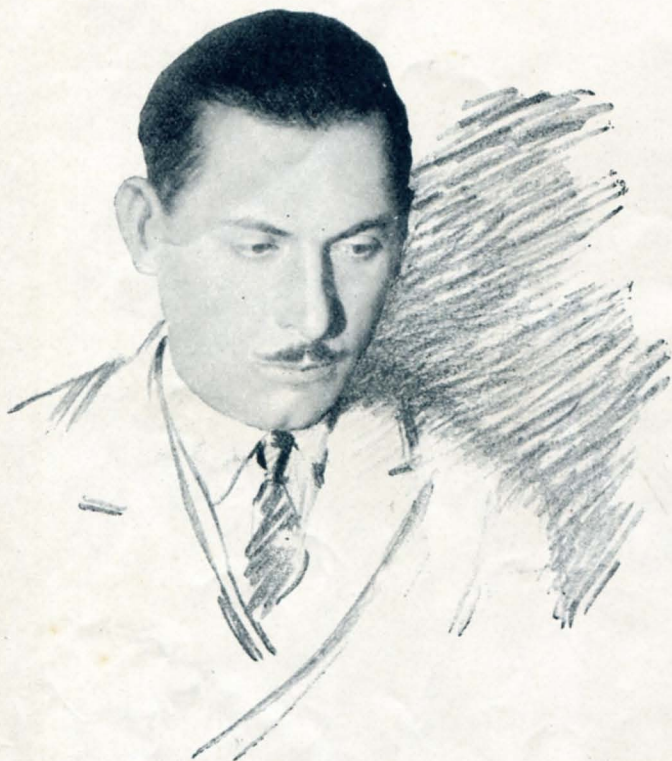


FILM FUN'S

Katherine MacDonald

MY first matin thought is of my work—of the hours that are ahead of me, at the studio.

I am one of those individuals who never are satisfied with Yesterday. I am a strong believer in To-day. I think—I *know*—I can do my work better To-day than I did it Yesterday. I never concern myself about To-morrow. But with To-day I am vitally concerned. I know just what scenes are to be enacted during the day and from the moment my eyes are open, from the instant



Lew Cody

6.50. Slumberland—great.

7.00. Big Ben—terrible.

7.30. Again the call to arms. "Somewhere a voice is calling"—and it is not the Sandman. No, it is the well-known Film Factory. Allah up! Over the top, under the shower, into the clothes—"3 in 1." Faster than any fireman could perform. Time, .0 2/5. Still under the ether but down the elevator and out into the great outdoors, into the car. "Factory, James, and spare not the tires." Breakfast on tour consisting of A apple and A cigarette.

8.30. Factory. On with the grease paint and off with the freckles. Director Frank Borsage is paging me. "I'm coming."

9.00. On the studio floor. Good morning, folks, is much sweeter than good morning, judge. We shake hands and the battle is on. One hundred in the shade and 200 in the studio, and we are shooting snow scenes. I am dressed in *furs*. Ten minutes later I feel like a Turkish bath.

12.00. The whistle—thank heaven. Lunch, pardon me. Did you ever lunch in a studio? No—then it is your turn for thanks.

12.30. Back to the Turkish bath. Acting all over the place. Had to retake the fight scenes five times—then take us out in the air. I won the decision and nearly lost my good eye. Merrily we roasted along until

5.00. Excused. After taking my clothes off, had to put them through a wringer and hang up to dry.

6.00. Home. Cool shower—cool food—cool smoke. Who said there wasn't any Santa Claus? All set for a cool evening *when*.

7.30. Voice on Mr. Bell's instrument: "Lew, hurry out. Going to shoot those night scenes," and the panic is on.

12.05 A.M. Home, Sweet Home. Wound up the Big Ben, put out the cat and that's the end of a picture day.

To-morrow night, East Lynne—Ask Dad—he knows.



my brain arouses itself from the lethargy of the night, my one—my only—concern is how may I improve what I did Yesterday, by what I am to do To-day?

I never spend time over the morning paper. That is a deferred pleasure that I experience only in the evening after the day's work is a thing of the past. Very frequently, during the inevitably light breakfast, I discuss with my mother or my sister—who happens to be a well-known screen star and who naturally is sympathetically inclined—my work for the day. It is gone over in lieu of a conversation that has to do with the events of the world as recorded in the papers. All mention of such strictly feminine questions as clothes and the like, is taboo. But we discuss every possible angle of my screen work. If there is any indecision on my part as to what I ought to do in a certain scene, we mull it over and over until I have a very well defined idea as to how I shall play the particular scene.

So, from the early hours of awakening until it is time to leave the studio, I know but one thought, I follow but a single inclination, I concern myself with only one thing—with my work!

STAR DIARIES



Thomas Meighan

B—, ARIZ. It's some job keeping a diary on location but I'm going to make some notes on this trip if it keeps me up all night. . . . This is a great town; nineteen inhabitants and eight empty buildings that used to be saloons. . . . We're doing scenes for "The Bachelor Daddy," and there's a mine nearby where we are making the sensational episodes with bandits, and we take the trip every day—some twenty miles by a train composed of an old motor car with train wheels, a trailer



and regular tracks. It's all right if you don't mind the bumps! . . . We had a dance last night in town and the entire population attended! . . . As soon as we get through here it's back to the Lasky studio to work in the big sets that are prepared. I love to work with children and there are five kiddies in this picture. Alfred Green is the director and Leatrice Joy is leading woman. . . . Had a busy day at the mine including a fight with a bunch of tough-looking robbers and everything. . . . It's rained most every day here and we've roughed it all the way; but what's the difference, as long as we got the stuff we came for. . . . If I can dodge that leak—or those leaks—in the roof, I'm going to sleep. Good night.

Helene Chadwick

SLEPT till 7.15—too late for my ride. This is the first morning I've missed in two weeks. Hurried through breakfast, and managed to reach studio by 8.15, which just gave me time to make-up and be on the set at 9. I'm a poor man's wife in the picture I'm making now, "Brothers Under Their Skins," and make-up and clothes for a part like that are no easy matters. I must look sort of worn and harassed, as if I had a hard time making both ends meet, without appearing actually poverty-stricken.



Worked steadily all morning, right up till 1.30, when Mr. Hopper said he was through with Pat O'Malley and me for the rest of the day. Ran into the lunch room for a salad and iced tea and met Claire Windsor rushing out, on her way to the set. We're in the same picture. She was free most of the morning but said she'd be working all afternoon. Poor Mr. H—, wonder when he'll get anything to eat. The life of a director, it seems, is not always a happy one.

Drove to Los Angeles after lunch, picking up mother on the way, to order some new clothes for my next picture. Always make poor mother go along on these shopping expeditions—unless Miss Wachner, our clothes expert, can be with me. Back to the studio at four and saw the rushes—the scenes they took this morning. Everybody thought they were good, including even Mr. Hopper, who usually finds two or three scenes that have to be retaken. Home at 6.30, dreadfully tired, but after a fifteen-minute flop and a cold shower felt perfectly fit again. Had Mr. and Mrs. R— and Louise W— and her fiancé for dinner. They all seemed to want to know about my work so I talked shop—too much, I am afraid. From pictures the conversation switched to plays and books and then, somehow or other, to interior decorating and house building. My next one shall have, before anything else, a swimming pool. The house itself can be a mere shack—but I shall insist on a swimming pool.

After dinner we walked around the garden for awhile; then mother started the phonograph and we went inside and danced. Before ten they all went home and I was in bed by 10.30.

The Winner of the Expression Contest

The prize contest, "Register, Please," offered in the July number of FILM FUN, has been won by Harry R. Morse, of 2125 Alexander Ave., Waco, Tex., after a careful study of the answers submitted. His list of emotions follow:

1. Determination.
2. Attention.
3. Doubt.
4. Consternation.
5. Sagacity.
6. Amazement.
7. Interest.
8. Resentment.
9. Uneasiness.
10. Thinking.
11. Confidence.
12. Fright.



Colleen Moore as an Italian dancer in "The Bitterness of Sweets" by Rupert Hughes. If Colleen is huggeded any moore by Rupert, she ought to be a happy coleen.



Mildred June putting to the blush the well-known month which has gained its distinction because it was named after her.

"**M**OTION picture casting directors are not infallible," says Raymond Hatton now playing in "Pink Gods," a Penrhyn Stanlaws production for Paramount.

"One of them telephoned to an actress I know, asking her to come and see him about a part he had in mind. After talking with her some time he told her he was sorry but that she was entirely too young for the part he had in mind. Of course she was disappointed and asked him what the part was.

"We wanted you to play the wife of Mr. Brown," he told her.

"Well," replied Miss Blank, with a smile, "that's strange; I've been married to him for five years."



"**N**O, sir," replied Walter Hiers, the hefty comedian, in answer to a query: "I'm not playing a ghost in Wallace Reid's Paramount picture, 'The Ghost Breaker.' I'm too heavy to play a ghost so they cast me as the colored servant to the chap that breaks the spirits of the spirits, if you get me."



A



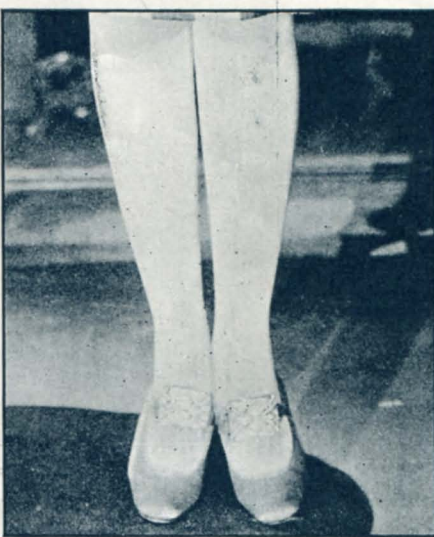
B



C



D



E



F

A Lesson in Film Astronomy

How well do you know your stars? Do you believe, from what you've seen of them, that you can really tell one from another if they weren't altogether? Suppose, for instance, you saw just the extremities and even they were

separated. Do you think you could tell which end belonged to which? Try it. Would you say that Claire Windsor's were A, B, C, D, E, or F and, having determined that, whose are the others?



Mae Murray



Claire Windsor



Betty Compson



Bebe Daniels



Dorothy Dalton



Gloria Swanson

Making Up for Color Photography

By HOPE HAMPTON



Hope peels a wicked potato as you can see by this kitchen close-up.

I THINK most of my fan friends would like to know about my experiments in appearing before the color camera, especially since so few of the stars have been photographed in colors. In my new picture, "The Light in the Dark," which is to be released in the early fall, we have used many feet of color, all the close-ups of which have been made on the Kodak color film. All who have seen them have pronounced these most beautiful and a distinct improvement on the present method of color photography.



This picture of Hope in her boudoir didn't have to be retouched as she is doing her own retouching!



The title of this picture can be nothing else than "Pretty soft!"

In preparing for color work I discovered that the ordinary studio methods of make-up, etc., do not apply. It is a satisfaction to be able to dress and make-up as for the street. The color movies do not require exaggeration; the natural hue—at most a slight heightening with rouge—is all that is required. One can also carry out schemes of harmonic and colorful costuming—it is the couturier's delight, this fascinating new process, because not limited to blacks, whites, and grays.

On the other hand, I find that facing the high lights of the color studio is rather trying, particularly at first. But this is forgotten after a time in the intense joy of re-creating not one's shadow but oneself. I would not, however, advise those players to try it who depend on the artificial enhancements of the vanity box. The color film, like the black-and-white, is a telltale of such secrets; but to youthful features and natural tints it gives a rounded depth and softness that are quite equal to the effects in a Reynolds or Gainsborough painting. Those who do not make an object of



Poor Hope! She can't even eat a meal in the privacy of her own dining-room without a camera man clicking away!

flattering me, say that I am an excellent subject. Really, my red hair, blue eyes, and play of features from sunshine to storm and back again, are startlingly lifelike.

After these preliminary experiments, the next step was a series of tests for my part of the Girl Beloved in the Sir Galahad episode of my new picture. Here I am a golden-haired mediæval maid, demure, adoring, sweet; for a time, even a convent novice in robe, coif, and locks tightly bound. These tests in fictive character turned out as well as those of my honest-to-goodness auburn-haired self. With E. K. Lincoln playing opposite me in the rôle of Galahad, the first application of the new process to fiction filming was begun, and completed satisfactorily. Personally, I love costume films and would do them as whole features, but unfortunately the public has not stamped them with their undivided approval and the exhibitors are consequently not very anxious to have them. But the public, I am sure, will like this short mediæval color cut-back of a modern story, with Mr. Lincoln as the gallant young knight in armor and myself as the corn-colored lass of Camelot.

The new Kodak color film is going to play a very important part in future productions. Both writers and producers should bear this in mind when preparing material, and try to work in some very delightful scenes where the color film could be used. I am an awful crank about photography, and I make the laboratory superintendent terribly unhappy whenever he is printing one of my films, because I insist upon the work being as near perfect as possible. So you can see that I would not take up

with color unless convinced of its merits and satisfied with results, and I can promise you, therefore, a height-

ened enjoyment on that account of "The Light in the Dark." I think you will agree with me after seeing it that it is an extraordinarily fascinating and absorbing story. I hope you will like me even better in it than you did in "Star Dust," of which my management is receiving gratifying reports of popular favor from all parts of the United States and Canada.



HOPE HAMPTON'S latest production, "The Light in the Dark," is now being edited in the East. The picture, as the above article by Miss Hampton implies, has been done in full color and that reason, in addition to the fact that so interesting a screen artist has been starred in it, will make it the more welcome. It was adapted from William Dudley Pelly's novel, "White Faith," and was directed by Clarence L. Brown. The supporting cast includes Lon Chaney, E. K. Lincoln, Dorothy Watters, Dobie Davidson and Edgar Norton. The picture is declared to possess some novel effects never before seen on the screen, and has been worked out along color lines hitherto untried, which ought to interest filmites.



Here we have the latest thing in architecture for gold fishes, so no more can you say "The poor fish!"

? GUESS THE WEIGHT



Lila Lee

You have often seen them beside the he-men stars, being carried to the lair of the villain or standing beside a regulation door knob (which is always 36 inches from the ground) and you ought to know their weights instantly. Do you?



Ruth Roland



Pauline Frederick



Gloria Swanson



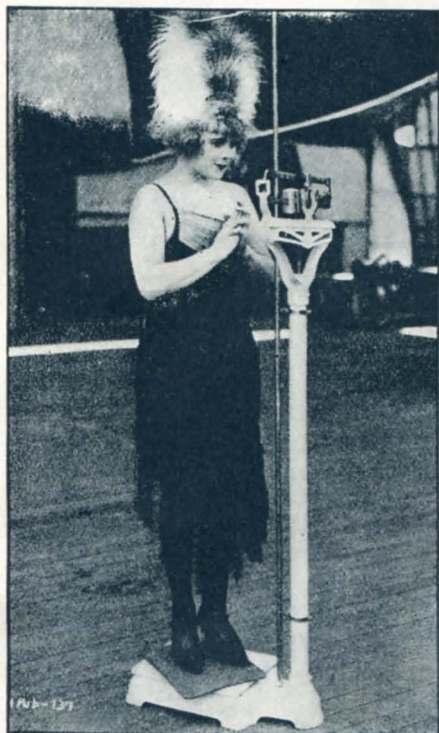
Constance Talmadge



Doris May

OF THE STARS ?

After you have "hefted" all the girls within your reach, make your guesses and then look in FILM FUN next month and learn how wrong you were. Who, indeed, can tell the weigh of a maid?



*Wanda
Hawley*



Mary Miles Minter



Corinne Griffith.



Betty Compson



Mary Pickford



Bebe Daniels

Hail the return of the prodigal! Madge Kennedy has come back to the fold, at the head of her own company.



Her first picture will be taken from that famous old novel by Charles Major, "Dorothy Vernon of Haddon Hall."

Photograph by EDWARD THAYER MONROE

Miss Madge Kennedy

The Diary of a Check Book Stub

By JOHN PLACE

HAVE you ever thought of the fact that the stubs of a check book almost take the place of the pages of a diary? Probably the men who work in small town banks look over the canceled vouchers of their friends and say: "Here's a check of Bill Clark's for fifty, made out to the Maytown Motor Company. So Bill is buying that flivver on time, is he?" Or: "Here's a check for thirty made out to Emily Clark. The voucher comes back every week. Say, I'll bet he's paying alimony to some one." And so on.

Madge Kennedy's personal check book is certainly no less than a diary. It happened to be on a table as I was ushered into her apartment recently.

"Paying some bills?" I asked, possibly a little brazenly. In fact, as I think it over, it *was* quite brazen. But, as it happened, it made conversa-

tion. We certainly got as much talk out of that check book as Nellie Jones is supposed to get out of the family album on beau nights.

"I am," said Miss Kennedy.

I mumbled a few apologies for asking the question. It seemed a little rude, after I had thought it over.

"Make no apologies," Miss Kennedy instructed me. "Certainly, it's quite the thing to be paying bills. I believe it's liable to make one much more of a favorite than not paying them."

This was flawless logic. I immediately seized upon the check book—figuratively, you understand. I took it as a theme, at once discarding the numerous "impromptu" questions which I had rehearsed, such as Miss Kennedy's latest picture, her next picture, how she liked Paris gowns—imagine asking a woman that!—whether she liked to work in the stu-

dio or out on location, and so on. I still lacked a little courage, but Miss Kennedy put me right at my ease by opening her check book and saying:

"Here's a funny case. You see this stub for two hundred dollars?"

I looked at the stub and saw it. Respect must have shown in my countenance. There it was, made out in swinging, loopy handwriting for two hundred and no one-hundredths dollars. The payee was not among my acquaintances. It disappointed me a little.

"This man is a Texan," Miss Kennedy explained. "I knew him when I was a little girl. He was a fellow who always had a big 'proposition' on with some one. He was one of those likable failures, and I learned in a roundabout way last month that he was one of my greatest boosters,

(Continued on page 60)

Audry Clayton, Floyd Carroll and Sam Carroll, Jr., in "He Loves Me, He Loves Me Not"

Directed by Florence Carroll

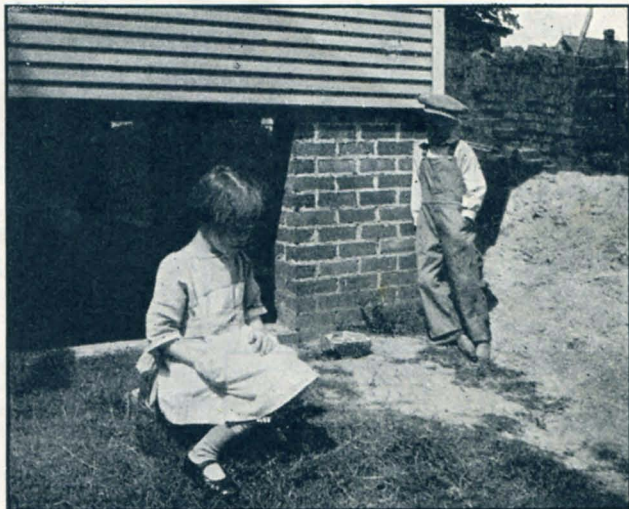
THIS truly stupendous photo masterpiece was shot on the lot of The Sam T. Carroll Film Corp., of Tupelo, Mississippi, and offers an example of what may be done when the juvenile histrionicker cuts loose.

The scenario was supplied in our May number, if you will remember, when we asked for a set of stills to illustrate our life-throbbing story.

Here are the pictures shot by The Carroll Company.



1. Tessie is unable to find work.



2. It was love at first sight.



3. Unhand me, villain.



4. Take that, you cur.



5. Dearest, I love you.



6. In the twilight, the lovers plight their troth.

F I L M F L A W S



This Department is for **FILM FUN'S READERS**. Haven't you seen some durn fool mistakes in the movies lately for which some Director, Author or Actor ought to be shot at sunrise? Shoot it in and it will be printed on this page to help rid the screen of **FILM FLAWS**

This Month's Prize Film Flaw

TIME FLIES

IT SURE STRUCK ME FUNNY TO SEE IN "THE MISTRESS OF THE WORLD, CHAPTER I, THE DRAGON'S CLAW," THE QUEEN OF SHEBA, WHILE VISITING SOLOMON, CONSULTING HER WRIST WATCH! ALSO—POLA NEGRI IN "GYPSY BLOOD"—THE SCENE WHEN THE GIRLS WERE SEATED AT TABLES MAKING CIGARETTES, DURING THE FIGHT THAT FOLLOWED BETWEEN THE GIRLS AND THE SOLDIERS—WHO REMOVED ALL THE TABLES SO QUIETLY AND WITH SUCH NEATNESS AND DISPATCH.

Five dollars has been awarded to Katharine Idalia Pomeroy (age 14 years) Smethport, Pa.

The Broom Trick

In "No Vacancies," the janitor is handed a broom. He hits the proprietor with it and breaks it. He is looking at the two pieces when he is called into another room. When he steps into the room the broom is whole. Magic or what? —B. Wooden, Sarasota, Fla.

A Current Mistake

The following was noticed in "The Silent Vow," starring William Duncan: The statement was shown on the screen that the two leading male characters were riding far into the North, while the two leading female characters climbed aboard a canoe and started down stream. After they had drifted for some time they were attacked by two outlaws, and at the same time the same two leading men ride up on the other bank of the river directly opposite the captured girls. Since when have rivers started flowing north?—Warren W. Wright, 1430 Main St., Lafayette, Ind.

A Dark Secret

In "Nobody," the parties on Rossmore's yacht are seated at the table, all trying to persuade Mrs. Smith (Jewel Carmen), to drink the wine that has been poured into her glass, said wine being clear and sparkling like champagne, but as the parties raise their glasses to drink the liquid within has turned to a dark wine, like port.—Mrs. L. M. Hawkins, 278 Pawnee St., Pierre, So. Dak.

Flagging a Flaw

In "The Forbidden City," Norma Talmadge looks out of her window and sees the American flag flying over the consul's office with the moon behind it. As anyone knows it is against flag etiquette to fly the American flag after sunset.—Joseph Mindel, 1023 Lafayette Ave., Brooklyn, N. Y.

Deep Stuff

In "Bride 13," the pirate submarine is said to be four fathoms deep, but you can see the periscope protruding above the water. How long is that periscope, anyway?—James Wooden, Sarasota, Fla.

It Went Off the Track

In "Across the Continent," old man Dent follows the automobile race on a train supposed to be the Overland Limited. A telegram is handed to him at Wichita, Kan., and later on at Mojave, Cal. The Overland Limited runs from Chicago to San Francisco, and traverses neither the State of Kansas nor Southern California and is a train that runs north of Wichita and Mojave.—Leonard Newstead, 212 N. Virginia St., Reno, Nev.

A Record Flaw

In "I Am the Law," I noticed the following:

Wardeaux's wife places a record on the graphophone and while the machine is in motion we are able to read the title of the record. In about the last scene Bob and Joan, having been married, are seen leaving St. Pierre. It being in the far North they are traveling by dog team. But why use a dog team when on the hillside the railroad bed is only too plainly shown? The snowsheds of the Southern Pacific System are only too well known to anyone living on the Coast.—Leonard Newstead, 212 N. Virginia St., Reno, Nev.

Maybe She Gave Him Some Liniment

In "Smilin' Through," Katherine meets her sweetheart at the gate. He has returned from the war and is wounded. She escorts him over to a bench. While walking he carries his right leg in a very stiff way. When he sits down he bends his legs in a natural way. What has become of the stiffness.—Frank Wintrich, 332 East 40th St., New York, N. Y.

A Sun Stroke

In "Tol'able David," the sun is supposed to be just rising in the morning and the characters are standing directly over their shadows, showing that the sun is overhead.—Guion McCaleb, 907 Blanco St., Austin, Tex.

He Changed Cars!

In the strenuous life film, "Burn 'Em Up Barnes," featuring Johnny Hines, a precocious baby crawls out upon a single track railway. Suddenly is seen a juggernaut passenger hurtling toward the baby, dealing certain death and violence. Then Johnny Hines comes to the rescue and, presto change, another track appears, burdened down with a freight train upon which our hero swings and snatches the baby from certain death by the ferocious passenger train.

The limitations of trick photography are infinite, and possibly the day is not far distant when triple and quadruple exposures will be as much in demand as double track exposures of the present day.—Clair C. Cook, 1100 7th St., San Bernardino, Cal.

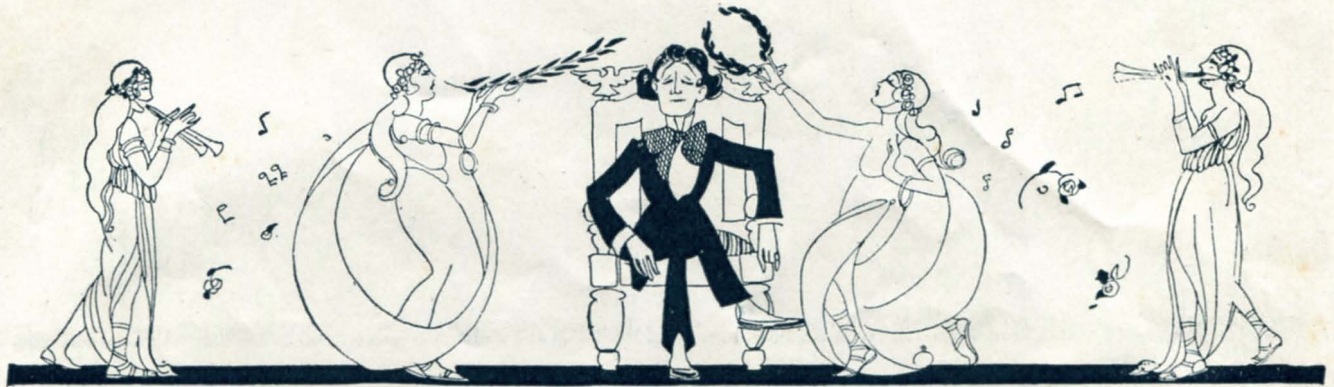
What Became of the Fire?

In Wallie Reid's picture, "The Hell Diggers," Wallie goes to the home of the farmer to show his plans, there is a fire burning in the fireplace. When Wallie leaves, Lois Wilson goes to the door with him, only half of the fireplace is to be seen, but there is no fire. Did the draft from the open door blow it out?—Louise M. Hawkins, 278 Pawnee St., Pierre, So. Dak.

Another Fish Story

In "Leading Citizen"; Thomas Meighan was on the lake fishing. He had no blouse or cap on. When the citizens came to greet him the next moment, Thomas Meighan steps out of the boat with blouse all buttoned up and cap.—Rose Moncini, 32 Brook St., Stamford, Conn.

I N F I L M A T I O N



Infilmation means "Information regarding the Films," and FILM FUN will try to answer any questions our readers may send in. Sign your initials only. Send questions to FILM FUN's Infilmation Bureau, 627 West 43d Street, New York City.

MONROE SALISBURY FAN—Well, I'm glad your favorite has returned. I couldn't tell you why he has been away so long but it's probably because he's been working on his income tax. Write him at the Hotel Hollywood, Los Angeles. Leatrice Joy, 1626 Vine St., Los Angeles. Yes, I think she's wonderful too. Sorry I can't answer all your questions.

HENRY G.—Well, well, Henry, I gather by your letter that you think Eileen and Louise are pretty good. Why don't you write them? Eileen's address is the Boulevards Apts., Hollywood Bldg., Los Angeles, Cal. We have no Louise Lorraine listed. Sorry. Glad you like FILM FUN.

A. A. A. A. A.—Merry Xmas, A! Your's of the 10th received and would say in reply that I agree with everything you say implicitly. Yes, I saw all those pictures and liked them all, especially "On the Rio Grande." Now that I know who you are you must write often! Yes, Agnes was wonderful in "The Ordeal." I think it is one of the best she has been in. Write again soon and give my regards to Chicago.

DOT—Hello, Dot. Welcome to FILM FUN! That girl you liked so much with Bert Lytell in "Alias Ladyfingers" is Virginia Valli. You're welcome. Yes, I think Wally Reid is terribly good looking. I have interviewed Wally, Dot, and he's a darn nice guy. The man you refer to in "Eden and Return" was Emmett King or Earl Metcalfe, probably the former.

HELEN A.—Frank Butterworth's address is 6100 Elenor Ave., Los Angeles, Cal. Colleen Moore, 7119 Grand View Ave., Los Angeles, Cal. Constance Talmadge, 318 East 48th St., New York. May MacAvoy, Lasky Studios, Hollywood, Cal. Rush Hughes is about nineteen.

DEAR O. I. C. U.—The name of the girl who played opposite Rodolph Valentino in "The Shiek" is Agnes Ayres. She may be reached through Famous Players. Corinne Griffith is with Vitagraph. Mary Miles Minter is with Famous Players; so are Elsie Ferguson and Gloria Swanson. Charlie Chaplin was born in Paris in 1889. Figure out his age yourself, please; we can't count up over ten.

SLIM—Say, Slim, if you don't write you ought to! Your letter is one of the most interesting I've read in some time. Why don't you try your hand at a story? I hope that man with the Gladstone bag wasn't reading FILM FUN! Am I to send congratulations? Maybe we'll send you FILM FUN as a wedding present! The next time I wish you'd stop in at the Grand Central. It would make great stuff, especially the information desk!

L. J. M.—Oh, L. J., this is too much! I wish you would write the same thing to the boss. He doesn't realize how clever I really am! If you have a good plot any of the big companies will grab it. Photoplay runs a list of studio addresses each month, or you might send it to the *Writer*, Boston, Mass.

M. C. S.—Jacqueline Logan played the part of the French dancer in "White and Unmarried." Write her care of Lasky Studios, Hollywood, Cal.

M. E. W.—Don't worry, M. E. W., Dolphy will never outshine our Wally. Wally's newest picture is "The Dictator," taken from Richard Harding Davis' novel. I don't think the "Pride of Palomar" has been sold for filming as yet, but it undoubtedly will be soon.

JUST INA—That's too bad, Ina, why don't you try again? Yes, I like flappers; the flappier they are the better! Can't tell you about Gloria but think she is.

"ANXIOUS"—There isn't much you can do, Anxious, unless you're on the spot, and then it is very hard to get in. You might send your photographs around but I doubt if it would do much good. No, they're not all fakes but I would keep away from them.

M. S.—Many thanks, M. S., for helping me out. I hope M. R. sees this and for his or her benefit will repeat your letter. The song in "The Sheik" was the "Kashmiri Love Song," and ran "Pale hands I loved beside the Shalimar." Here's an apology to M. R. and more thanks to M. S.

M. T. SCULL—Many thanks for your postal, M. T., and them sentiments. Same to you and many of them! What's the matter with the questions this month?

MURIEL P.—That's a shame, Muriel, and just for your little sake I'll print it again. Gloria's address is the Lasky Studios, Hollywood, Cal. Come again.

DEAR O. G.—We like your taste in photo magazines, and believe, as you do, that FILM FUN is the best of them; and just to show our appreciation of your friendship we are going to tell you that Lillian Gish has recently taken an apartment in 140 East 19th St., which is known in New York as the block beautiful. Anita Stewart lives in Los Angeles. Constance and Norma Talmadge are living with their mother; all the family together are located in Hollywood in a palatial seventeen-room residence at Westmoreland Place. Jackie Coogan was born in New York City in 1915. Good-by and a happy year.

G. W. M.—We are always glad to answer questions. You can't ask us anything we won't be glad to reply to. The man you seem to mean when you ask for the whereabouts of Holler or Weller or Hellar can be none other than the well-known and justly famous Fred Waller, who is now doing the camera work for the Tuttle Waller Company. Waller started as a tintype artist in Middletown, N. Y. He was discovered by Clive Weed, who saw possibilities in his art, and put him in touch with the Famous Players when they had a studio in Astoria. Since then his rise has been phenomenal, and he is considered one of the most remarkable camera men in the business.

C. W.—The man you ask about is John Held, Jr. It was he who made the titles for the "Conquest of Canaan." He has retired to his estate outside Westport, Conn., where he is at present developing a series of crossbred fowl, which he hopes one day not far distant to produce in a production of "Animals We Have Never Met."

DEAR G. K.—You are right as rain. The production of "Blood and Sand," in which Rodolph Valentino is being starred, is the same story as that used by Otis Skinner in his dramatization. The book is, of course, by Ibanez. The release is set for some time in September.



She's the Daughter of William A. Brady

IN choosing William A. Brady, the well-known theatrical manager, for her father, Alice made a wise selection. But with all this advantage she had to fight every inch of her career. Firstly, her father objected to her going on the stage, and it wasn't till she displayed a voice of unusual promise that he consented to its development and

assented to her entering light opera. With this experience the rest was easy. Forsaking music for straight drama, she scored readily in "Sinners," "The Family Cupboard," "Forever After," and "Anna Ascends." Her work on the screen has even outshone her efforts on the stage. Her next picture to be shown is called "Missing Millions."



All Snug for the Coming Winter

TO those who thought that Fox would cast Tom Mix for the part of Mark Sabre in his forthcoming production of Hutchinson's justly popular novel, "If Winter Comes," belongs the shock of their young lives. We like Percy Marmont much better, though we are ready to admit that that is not why Fox selected him to characterize Marko.

Marmont is a young Englishman well equipped temperamentally, will undoubtedly understand its subtleties and ought to give a remarkably fine performance. His training on the stage dates practically to his birth, since when he has been hard at it. On the screen he has played opposite most of the leading female actresses.

Norma Talmadge Wins

NORMA TALMADGE wins the Blue Ribbon of Popularity. According to the recent and wide-swept canvass made by FILM FUN in its popularity chart, Norma wins by the all but perfect score of 94 points. Our congratulations to both this highly gifted actress and to the thousands of our readers that have so wisely

chosen. The second choice goes to the lovely Betty Compson with an average of only a quarter of a point behind. Third choice is divided amongst Elsie Ferguson, Mae Murray and Mary Pickford each with an average of 91. Fourth place goes to the emotional Nazimova and Fifth place to Constance Talmadge. Again our congratulations.

Actress	Acting Ability	Personality	Style	Looks	Average
MAY ALLISON	82	80	80	88	82½
AGNES AYRES	81	81	83	88	83¼
MABEL BALLIN	79	78	77	80	78½
ENID BENNET	74	74	73	76	74¼
CONSTANCE BINNEY	77	79	81	83	80
BETTY BLYTHE	88	86	87	87	87
ALICE BRADY	89	86	87	84	86½
BILLIE BURKE	78	79	85	75	79¼
ALICE CALHOUN	76	74	79	74	75¾
IRENE CASTLE	80	81	89	87	84¼
HELENE CHADWICK	85	87	83	86	85¼
ETHEL CLAYTON	84	75	73	79	77¾
BETTY COMPSO	94	92	93	96	93¾
DOROTHY DALTON	87	83	81	84	83¾
VIOLA DANA	90	88	87	90	88¾
BEBE DANIELS	84	87	90	87	87
MARION DAVIES	80	81	87	88	84
MARJORIE DAW	80	78	78	84	80
PRISCILLA DEAN	87	83	81	83	83½
ELSIE FERGUSON	94	90	90	90	91
PAULINE FREDERICK	86	79	77	77	79¾
DOROTHY GISH	91	87	85	88	87¾
LILLIAN GISH	93	89	87	87	89
CORINNE GRIFFITH	86	85	87	87	86¼
ELAINE HAMMERSTEIN	94	85	87	90	89
HOPE HAMPTON	92	87	90	91	90
WANDA HAWLEY	80	82	77	88	81¾
GLADYS HULETTE	72	78	76	78	76
LEATRICE JOY	81	82	82	84	82¼
ALICE LAKE	85	85	83	82	83¾
LILA LEE	81	83	83	85	83
BESSIE LOVE	82	75	71	73	75¼
MAY McAVOY	83	82	82	85	83
KATHERINE MacDONALD	79	86	87	96	87
SHIRLEY MASON	88	80	83	88	84¾
DORIS MAY	87	89	88	87	87¾
MARY MILES MINTER	82	89	86	88	86¼
MAE MURRAY	92	88	94	90	91
NAZIMOVA	94	87	89	93	90¾
POLA NEGRI	89	87	85	82	85¾
EILEEN PERCY	69	73	77	85	76
MARY PICKFORD	92	91	89	92	91
ANITA STEWART	80	83	83	84	82½
GLORIA SWANSON	88	87	93	90	89½
CONSTANCE TALMADGE	90	91	91	90	90½
NORMA TALMADGE	97	93	92	94	94
PEARL WHITE	84	87	78	78	81¾
CLARA KIMBALL YOUNG	73	68	80	67	72



Buster with one foot on the ground and the other on its way might be heard to say: "In Luna there is moonshine, let everybody else bring his own."

Film Stars Adopt Rules To Stop Public Gossip

THE much discussed rules recently announced for the control of the stars and players in the Paramount Stock Company have caused widespread gossip as to their origin and the reasons therefore. Persons in the industry as well as millions of motion picture lovers have speculated on how it happened that world famous stars and leading play-

ers could be induced to submit to regulations that take them back to their school and college days.

As a matter of fact, these rules were drawn up at the suggestion of the players themselves, for their protection against scurrilous attacks.

It all began to happen early in the spring. For some time Adolph Zukor, president of the Famous Players-

Lasky Corporation, and Jesse L. Lasky, first vice-president in charge of production, had been discussing the need of forming a stock company for training players in all branches of the motion picture art and developing a supply of future stars. While at the studios Mr. Lasky broached the subject to Cecil B. de Mille, and other directors and some of the stars and they immediately agreed that the idea had wonderful possibilities.

A group of Paramount stars assembled at lunch that day to discuss it. Among them were Gloria Swanson, Rodolph Valentino, Betty Compson, Thomas Meighan, Wallace Reid, Dorothy Dalton, Agnes Ayres, Jack Holt, Bebe Daniels, May McAvoy, Wanda Hawley and Mary Miles Minter.

It was suggested that a set of strict rules covering their conduct both in and out of the studio would be a splendid opportunity to secure protection from the unwarranted innuendos, gossip and attacks to which the people in the picture profession had been subjected for some time. Following lunch they went to Mr. Lasky and asked to be allowed to draw up a set of rules and present them to him for his approval. They also urged that he appoint a Players' Board of Control to assist in their enforcement.

That afternoon there was a gathering of all the artists in the Paramount studio which included the stars already mentioned and the following leading players under contract with Paramount: Lila Lee, Lois Wilson, David Powell, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Walter Long, Charles Ogle, Clarence Burton, Kathlyn Williams, Ethel Wales, Helen Dunbar, Leatrice Joy, Anna Q. Nilsson, Milton Sills, Theodore Kosloff, Walter Hiers, Julia Faye, Guy Oliver, Lucien Littlefield, Robert Cain, George Fawcett, Bert Lytell, and William Boyd.

A committee was appointed to draw up the regulations. It reported with the following rules, which were enthusiastically adopted:

1. To protect the good name of their profession, the members of the Paramount Stock Company have suggested and adopted these rules of conduct and work. Therefore, infringement of these rules not only works harm to yourself as an actor and an individual, but it also works injury to your associates. Strict adherence to these rules is demanded of every member of the company, and it also is requested that members, by precept and example, strive to have other members of the company observe them.

2. The basis of all good work is good health. Therefore, members of the Paramount Stock Company should guard their health as their most precious asset and avoid any conduct or

(Continued on page 62)

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FREE Military finish air rifle. Sell 8 boxes Mentho-Nova Salve at 25c. U. S. Supply Co., Dept. C-12, Greenville, Pa.

MARY PICKFORD, cinema star and producer, has been named by the New York Times as one of the "Twelve greatest women in the United States." Others in the list of twelve superwomen are Geraldine Farrar, opera singer; Edith Wharton, novelist; Carrie Chapman Catt, suffragist and exponent for equality of women in all matters; Molla Bjurstedt Mallory, champion woman tennis player; Alice Paul, suffragist; Ida Tarbell, historian and writer; Jane Addams, philanthropist and sociologist of Hull House, Chicago; Amy Lowell, poet; Minnie Maddern Fiske, actress; Dr. M. Carey Thomas, founder and dean of Bryn Mawr College, and Agnes Repplier, essayist.

The Times editorial was in answer to the question "Who are the twelve greatest women in the United States," which was put to the National League of Women Voters by a Chilean writer.

The League passed the question on to the public. The twelve women were to represent as wide a range of occupation as possible, and to be women who have made their own way without the assistance of father or husband.

"The list is presented, of course, with reservations," says the Times, "yet almost all of these women are known the world over, and those whose fame is purely American have earned their place in the list by solid service to the country. As it stands the list is rather overbalanced toward the arts, but by current definitions of greatness or distinction that is unavoidable."

VERA GORDON, the well-known mother of the screen, whose latest film is "Your Best Friend," has definitely decided to return to the legitimate stage this fall.

Reward to the Conscientious Reader

The Harold Lloyd contest on page 32 wasn't really on the up and up. Did you notice it? Yes, that was Harold himself Number 11.

And then that other joker on page 45. Here are the winning answers: May Murray's are "F"; Claire Windsor's are "D"; Betty Compson's are "B" (now we know why she stood so well in the Popularity Contest); Bebe Daniels' are "C"; Dorothy Dalton's are "A," and the Gloria of Swanson is shown in "E."



Larry Semon is here shown to be pursued by what may be called slap stick comedy. He may yet give the villain the slip.

HE has appeared in every picture produced by the Goldwyn Pictures Corporation.

He is a natural, unaffected actor.

He gets no pay except his board and room.

He has never had his name on the screen, yet he registers no protest.

He has never had any publicity before, yet he has never said a word about it.

He growls occasionally, but every artist does that, to show he has temperament, if for no other reason.

This sounds as though it referred to the hero of Andreyev's play, "He Who Gets Slapped," now running in New York. But it really refers to "He Who Gets Photographed." In other words, Leo the Lion, trade-mark of Goldwyn pictures, who frowns his way through some twenty-five feet of film before the characters of the play are allowed to flicker their way across the screen.



Our own Robin Hood, none other than our doughty Douglas, who has defied everything but the courts of England in the person of the Sheriff of Nottingham.

Thousands Who Don't Dream They Can Write Really CAN!

By ELINOR GLYN

Author of "Three Weeks," "Beyond the Rocks," "The Great Moment," Etc., Etc.

YOU may consider the above a broad statement. But is it? Is writing a magical art set aside as the special province of certain gifted dreamers?

I do not think so. I think that the vast majority of stories and photoplays are made up of characters, emotions, and reactions that you and the rest of the world know all about. I have discussed this subject to great lengths with a number of persons. Invariably, they have agreed with me that fiction, in its sensible phases, is nothing more than an interesting picture of certain characters revealing themselves by their actions and their words. Thus, when a writer has certain characters to write of, he merely makes them do things that will show clearly and interestingly what kind of people they are.

The life of the most commonplace individual is chock-full of stories. A woman, in reporting to a friend the little rumors, anecdotes, and gossip she has heard, has at her finger-tips plots and ideas for any number of interesting stories and photoplays. There is something interesting about every man and woman. Our daily existence is a history of blunders, hopes, surprises, privations, meetings, partings, adventures, journeys, accidents, romance, thwarted hopes, burning desires, and the like without end. Any of these phases of life can be made into splendid stories and photoplays. And, by certain methods that have just come to light, great numbers may now learn how to turn their knowledge, ideas, and experiences into salable stories and photoplays far easier than they ever dreamed it could be done.

I have enjoyed the privilege of considerable travel, and as a consequence have had the opportunity of meeting hundreds of aspiring writers. And always I have been eagerly asked for advice. How do I do it? What are the secrets of my success? Who started me off? Did I have a pull? How do I know what to write about? And the like in many varieties.

And always I answer: The art of writing is not such a horribly complicated thing as you seem to think. I myself am merely a receptive medium upon whose mind life, experiences, and characters make certain impressions. I then put these impressions into stories, novels, articles, and photoplays. Your instincts, emotions, joys, and tribulations are not greatly different from those of myself or any well-known author, for that matter. Then, most assuredly, your impulses, impressions, and the ideas peculiar to you and your life should be made into stories and photoplays. You know how you have acted under certain

circumstances. Why can you not put story characters in like situations and make them do the same?

You perhaps are not aware that the greatest stories and photoplays have been based upon the simplest, most primeval passions and emotions brought up-to-date and arranged in such a manner as to create suspense. When a story or photoplay is thus based on truths and elements of human nature that are the very essence of homely, every-day existence, it is no more difficult to drive home a convincing and sincere effect than it is for water to run down hill. You know your niche

of life, your occupation, your surroundings, your friends, and all the elements of your existence, far better than anyone else knows it. And, if you have taken the time and trouble to become interested in the people and the world about you, you certainly ought to write a far stronger story or photoplay of that life than anyone else could.

The fiction which I have written has been successful because it has been about the life that I know—and I feel assured that hundreds would obtain equal success if they would only stick to picturizing phases of existence with which they are thoroughly familiar.

I have pointed out this very truth to struggling writers in past years, and I have been greatly amazed at the speed with which they have progressed when thus fortified with the confidence that in their little world were myriad plots which they and they alone were capable of digging up, brushing off, and presenting to the public.



Elinor Glyn

The reason so many ambitious writers fail is because they struggle too hard to attain what is not half so difficult as it is made to seem. So many aspirants puff and fret and cast about frantically in hidden places for the secrets of success which all the while fairly stare them in the face. Their work is rejected because it is too obviously manufactured for the occasion, like a country boy attired for a city dress ball. They overstrain, they overstep. Had they written naturally of real life as they know it, they might have astonished the world.

Perhaps I have brought a new light to bear upon this subject of story and play writing. If so, I am very, very thankful. There is more to be said, however—some vitally interesting things concerning writing and writers that I would like to tell you if the space permitted. But it doesn't, so I have arranged with my publishers, The Authors' Press, of Auburn, N. Y., to send you a book which tells you a great many more things about my methods and secrets of writing, how to get ideas, how to succeed, and so on. It is a delightfully engaging little book and will be mailed free of charge to anyone really interested in learning how to write stories and photoplays by newly revealed methods that make writing so very much easier. This little book is named "The Short-Cut to Successful Writing." It is very aptly named. I can assure you that its pages reveal the promised short-cuts in a very charming manner. I know you will be vastly pleased and instructed after having read it. It contains information that it is a shame to have kept from the public so long.

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The Diary of a Check Book Stub

(Continued from page 50)

Sometime ago he wrote me. He had seen me in a picture, and his letter came in my fan mail. It was not a begging letter by any means, but the writer asked for two hundred dollars to help clear his farm in the Panhandle region of Texas. Of course, one can't be too impressionable, but in this case I thought that two hundred dollars would be well invested. I haven't mailed it yet. It ought to reach him in about three or four days."

I offered to drop the letter in the box as I went out. For some reason Miss Kennedy refused. Maybe she thought—oh, I'm sure that she didn't.

I think I made some puny pun about the recipient living in the "Panhandle" region of Texas, and then we just flipped through those check stubs like a teller counting a package of new banknotes.

"This is one for my income tax," explained Miss Kennedy. I took one look at it, and resolved to remain a writer.

"This was for a gown to be used in the production of 'Dear Me,'" Miss Kennedy informed me, as we turned to an amount that made me wonder if movie stars really had any money left for themselves.

"But do you have to pay for your own gowns?" I asked.

"In this case I did," she replied. "You see, it is a modern picture and I will retain this gown and use it after the production has been filmed, but I won't have to worry about gowns for my next production. You have heard, possibly, that this is to be 'Dorothy Vernon of Haddon Hall.' It is, of course, a costume play, and the company will furnish me with my costumes."

I looked at the amount drawn for the "Dear Me" gown, and murmured that perhaps it was just as well. "I think I'd like to appear in costume plays all the time if I were a star," I added, perhaps a little naively.

The amount on the next stub was for so great a sum that I looked at the bottom line to see if I had read it aright. It said: "For stamps." Somehow I had always associated an investment in stamps with odd pennies, or at most, a quarter or so for a book of them.

"Do you mean to say that sum is for stamps?" I asked. "Goodness, you're not running a correspondence school, are you?"

"Well, you don't think I have a franking privilege, do you?" she repeated. "Did you ever hear of a little thing called fan mail?"

I replied that I had heard of it somewhere.

"And did it ever occur to you that this fan mail is answered? Well, it is. And every envelope has to bear a stamp, you know. And that isn't all. Many of my fan friends ask for

photographs, and since they are interested enough to want them I am glad to furnish them. This, by the way, is a little check made out for the photographer."

"This" was quite an amount.

After it was all over, I began to understand why motion picture stars



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*Something bright!
Something right!
Something ecstatic!
Something dramatic!
Something charming!
Something alarming!
"East is West,"
Connie's best!*

receive high salaries. As the advertisements of a certain product read: "Nothing else will do."

I began to realize what a very personal subject we had been discussing—private finances.

But you don't worry about those things when you're talking with Madge Kennedy. And after a few visits you begin to see why it is that she's natural on the stage or the screen. She's just being herself. Anyone who can talk so frankly about expenses and show you the check stubs—well, they must be sincere.

Motion picture directors use fine bits of asbestos for falling snow in scenes that are made in the studio.

Jack Holt says that he has seen movie villains so tough that even their shirts were hard-boiled.

"SHE'S only hitting on five cylinders," remarked Fred Niblo's friend, as they drove to the studio in the Metro director's car.

"I know it," said Mr. Niblo.

"Ought to have the carbon scraped out," said Fred Niblo's friend.

"I know it," said Mr. Niblo.

"No use having six cylinders if they don't all hit."

"Why not?" asked Mr. Niblo. "It seems to me like a good stunt to carry a spare."



Helen Kester and Frank Alexander

"Darling I am growing colder
Let me jump upon your shoulder
Before I grow a minute older.
You are strong as any boulder."
And although he couldn't scold her
This is what the young man told her:
"Jump before my love for you shall
smoulder."

DURING the filming of Wesley Barry's latest picture, "Rags to Riches," at the Warner Brothers west coast studios, the freckled youngster was seriously injured when his own automobile ran over his right leg.

The scene called for a burst of temperament on the freckled youngster's part when his little flivver stalled. Wes climbed out of his bus, and began to kick the machine in order to get it going.

After tinkering with the engine, Wes decided he could push the car up the hill. The brake was fixed, but while Freckles was behind the car the brake lost its grip. Wesley, in attempting to get out of the way, tripped and fell backward and the rear wheel passed over his right leg. It is reported that Freckles was laid up for two days with a swollen and wrenched ankle.



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Film Stars Adopt Rules to Stop Public Gossip

(Continued from page 57)

circumstances that will put their health in peril. Proper exercise, sufficient sleep, fresh air, proper diet—all these are essentials to good health. Avoid alcoholic stimulants and late hours. If you are a woman, nothing can destroy your good looks so quickly; if you are a man, nothing can incapacitate you so much for the arduous work of the studio.

3. Any member of the Paramount Stock Company who fails to maintain seventy-five per cent. standing in classes, attendance and general deportment is liable to expulsion from the company.

4. Although the stock in trade of the members of the Paramount Stock Company is their ability to portray their emotions, the place for such portrayal is on the screen, and not in the studio. Temperament is a valuable asset, but temperament out of control is a nuisance to yourself and everybody about you. Bursts of so-called temperament in the studio will not be tolerated; we are all grown men and women, and our actions should be governed by sanity and common courtesy.

5. No member of the company will be allowed to make a public appearance at a theater or public entertainment without permission of the director of the Stock Company.

6. Gifts and gratuities to any instructor or officer of the Paramount Stock Company, or anybody else connected with the studio, are strictly forbidden.

7. Members of the Stock Company will be expected to play any part assigned to them. Success can be based only on good work, and ability to do good work can be demonstrated as well in a small bit as in a leading rôle. Therefore, never slight your work, no matter how inconsequential your rôle may seem.

8. Be careful in the choice of your associates outside the studio. Remember: "A man is known by the company he keeps." "A woman is known by the company she avoids."

9. Do not confine your outlook on life to the activities of the studio. Broaden your viewpoint. Read good books; read a good newspaper and keep abreast of developments in politics, literature, economics, art. Remember that your mentality and your tastes shine through your eyes on the screen.

10. The motion picture, because of its great distribution, gives you popularity, wealth and a great career. But, by virtue of this very distribution, it also brings enormous responsibilities. The motion picture has made you an intimate friend of countless people whom you will never see. You are their friend, nevertheless, and it must be your constant care never to do anything or say anything that will betray the confidence these millions of motion picture lovers have placed

in you. Therefore, members of the Paramount Stock Company are expected to avoid places, people, circumstances and conduct which might in any way bring themselves and the motion picture profession into disrepute. Any member failing strictly to observe this rule is liable to instant dismissal from the company.

The players then named as their Board of Control: Conrad Nagel, Lois Wilson, Thomas Meighan, Sylvia Ashton and Theodore Roberts.

The whole idea was approved by the Board of Trustees made up of Mr. Zukor, Mr. Lasky, S. R. Kent and Cecil B. de Mille, and they are now under the general supervision of the Paramount Stock Company's Board of Administration which includes Mr. Lasky, as president; Cecil B. de Mille, as director, and Robert T. Kane, Victor H. Clarke and Frank E. Woods.

Advance Diagnosis of Pictures Big Problem for Producer

WHEN a motion picture is completed there are some misgivings in the studio where it was made as to whether it will be a "knockout," as they say in theatrical parlance, or a "flop." A lot of experts look the film over and make their comments. Sometimes the public thinks as they do and at other times it does not. It's one of those gambles that comes only in the production of an artistic product.

However, when "While Satan Sleeps," a Paramount picture starring Jack Holt was shown to officials at the Lasky studio there was little skepticism about its appeal to the public.

"We were sure that it would appeal," said Albert Shelby LeVino, who wrote the scenario, "when we saw tears in the eyes of such 'hard-boiled' critics of the drama as George Broadhurst, the theatrical producer and Mrs. L. Trimble Bradley, stage manager for the Broadhurst productions. They came from the projection-room with wet eyes. Those of us who had been close to the picture needed no other assurance that it would be well received by the public."

ZANE GREY, author of "Golden Dreams" and "When Romance Rides," the Benjamin B. Hampton productions which Goldwyn is releasing, boasts a country home of 600 acres in Lackawaxen, Pike County, Pa., where he can fish in his own streams and hunt in his own forests. He spends part of each year in the Southwest, where the action of most of his stories takes place.

THE husband and wife who are playing Adam and Eve in the back to nature episode in the Maine woods were arrested for slaying partridge in the closed season. "They should have followed their original ancestors more closely," said Viola Dana, the little Metro star, "and stuck to apples."



Little Miriam Batista, the female Jackie Coogan of the screen, who has played in more pictures than she has years to her age. She is here shown to be hooping it up with the barrel.

Writing for the American Boy

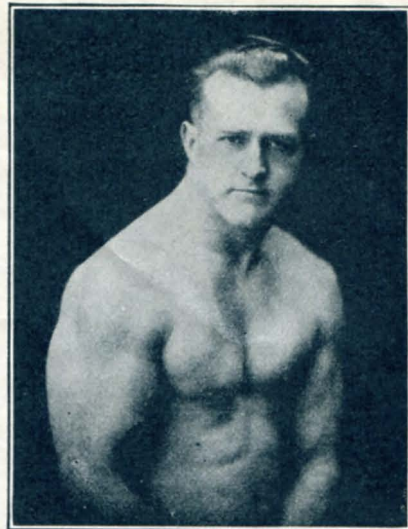
A MERICAN adolescence is indulging in scenario writing along with athletics, ukelele playing, and the other extra curriculum activities, if the statistics of Glenn Hunter's scenario department are to be taken as a criterion. Mr. Hunter, who has played Booth Tarkington boys since his successes in "Clarence," and "The Intimate Strangers," has been the target of exactly 2,159 scenarios from prep schools and colleges throughout the country during the last season.

The report of the scenario department of Mr. Hunter's company, The Film Guild, this week disclosed the portentous fact that the stories of these adolescent authors comprised approximately thirty per cent. of the total number received. Moreover, the report added, they were as a whole far superior in originality and comedy to the other two-thirds. These

figures were made possible by the cross-indexing of scenarios under localities.

"Of course most of the scenarios are unsuitable for production in their present form," said Mr. Hunter. "But, nevertheless, in almost all of them there was the germ of a good idea somewhere, and an originality not to be found in the average scenario. I believe that among the countless thousands of amateur scenario writers in the prep schools and fresh water colleges, a whole new school of screen writers are developing—and certainly my company is qualified to speak, for, inasmuch as we produce only stories dealing with sixteen to twenty-three-year-olds, we are bombarded with scenarios from that quarter."

"The older generations in America, whether they do or do not possess writing ability, have no confidence in



Women Admire Men for their strength—

Man was meant to be woman's protector. The better he can meet this qualification, the more will he be admired. Read back through the ages and you will find this has always been true. There was a time when men fought with each other to decide who would own a certain woman just as they would fight over a pot of gold. Civilization and culture soon overcame such savage conditions, but the man of strength and power has continued to have the advantage. Ivanhoe describes the knights entering into combat, after which the conqueror would kiss the hand or show respect in some manner to the lady he held in highest regard.

THE MAN OF TODAY

What must womanhood think of the present-day man? Statistics show that over 95 per cent. of us are suffering from some ailment. Our indulgence in worldly pleasures has made us a race of anemic, flat chested dyspeptics. It is no wonder that man's years on earth have been shortened. What can he expect when he wastes the very strength that God gave him.

I heard one girl say the other day: "Of course I admire a strong, healthy man, but the men I meet are so weak-kneed they can barely stand up straight." It is true. The strong man of today is the exception. And that is my task. To make the exceptional man.

DO YOU SEEK ADMIRATION?

Do you wish to be one of these weak-kneed dyspeptics? Or have you enough manhood left to say: "I will be strong"? I don't care what your present condition is. If you have a spark of will power left, I can make you a man to be admired by all. Just think! I guarantee to put one full inch of muscle on your arms in 30 days. Yes, and two full inches on your chest in the same length of time. But that is only the start. From then on you will notice a complete change in your physical make-up. You not only develop big, brawny arms and a full chest, but a complete armor plate of muscle surrounding a body that has been re-built inwardly as well. You will have the flash to your eye and the spring to your step that shows you to be a human dynamo. You will be admired and sought after in both the business and social world. You will be a leader of men. All these things and more are awaiting you. It is now up to you to decide just what manner of man you will be. Come then, for time flies.

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the movies or else put too much faith in them. The wheels of scenario departments are clogged with the work of people who either treat pictures as a fine art or else as a childish form of amusement, unworthy of their best effort. Only the young people who have grown up with the movies, really understand them.

"It is the younger generation which 'kids' the movies when they need it most and which also is most lavish in praise of a good piece of work. I think this must be because they realize that the photoplay is trying, much as they are, to find itself; it is adolescence understanding adolescence. And consequently not only are the most promising actors and actresses found among these people but also, albeit untrained, inexperienced and entirely amateur, the most promising writers.

"According to the Film Guild readers approximately forty per cent. of the stories from this source are ruined by an unsuccessful attempt at sophistication—possibly the effect of the vogue of flapper novels. Nearly thirty per cent. more are stories dealing with the intricacies of university

or prep school life, which are much the best of the output but which unfortunately are a bit too local in their themes to appeal to an international audience which understands little of the significance of Tap Days, freshman rushes and so forth. Of the rest a large number are fantasies of the Jules Verne-H. G. Wells type, or else romances ending in the most tragic manner.

"One might suppose the adolescent writers to be fond of melodrama, but apparently they have wearied of it; it is their fathers and mothers who send in the stories of blood and thunder."

The Film Guild, which produces the Glenn Hunter pictures, was organized by a group of young college graduates headed by Frank Tuttle, author and director, and Fred Waller, Jr., artist and photographer. Mr. Hunter's latest picture, following his appearance with Norma Talmadge in "Smilin' Through," is "The Cradle Buster," which precipitated a deluge of stories from the younger generation by virtue of the fact that its hero, heroine and most of the cast are Booth Tarkington types.

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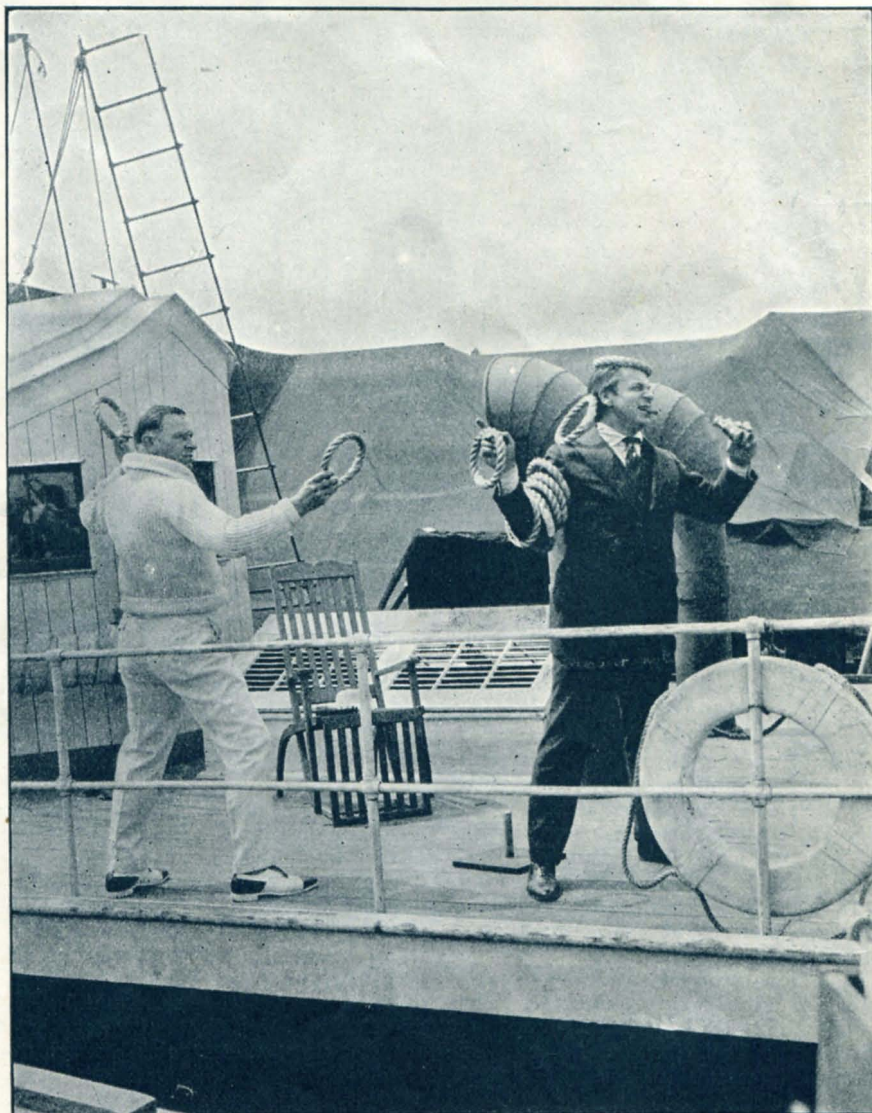
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These, ladies and gentlemen, are the Beery Brothers, Noah and Wallace. We don't know much about them but we are in favor of them both—also light wines.

THE cast to interpret F. Scott Fitzgerald's novel, "The Beautiful and Damned," is being chosen by Jack and S. L. Warner at the Warner Brothers coast studios. It is said that the screen version will be ready for fall distribution.

"The name of Douglas Fairbanks is to be part of the title. This we deem advisable because 'Robin Hood' has been used too many times as the title of literary compositions and theatrical entertainments that we are seeking to establish a differentiation between Douglas Fairbanks' particular picture and any other, so that apart from the copyright Mr. Fairbanks will have such remedies as are available for any trespassing upon the trade value of the title which can be registered.

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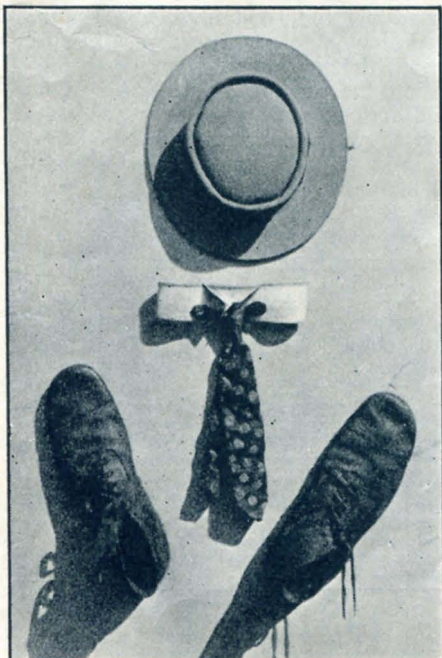
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Given these it is Buster Keaton's sole task to work up the rest of the picture. But that's all Buster needs and he wouldn't be Buster if he were all cluttered up with a lot of swankery

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627 West 43d St., New York City



Richard Barthelmess and his secretary take time to drop the fan mail just long enough to look up to the photographer. From the expression on Dick's face we surmise he has just finished reading a rather tender letter. Bet the girl who wrote it wishes she could be in the above scene.

GEORGE FAWCETT is doing two Paramount pictures at one time. He is playing Eph Holbrook in "The Old Homestead," directed by James Cruze, and the judge in "Manslaughter," a Cecil B. de Mille production. In the latter he is innocent of facial adornment; in the former he wears whiskers that are a lot of bother.

"I've been doing some quick changes of late," says Mr. Fawcett, "that would do credit to a protean artist. Talk about quick shaves—I rip off the beard and comb my hair, whisk into the judicial robes and there you are. Later I doff the judge's mantle, haul out the spirit gum and back go the whiskers."

WESLEY BARRY is blessed with the name of Marmaduke Clark in "Rags to Riches"; and handsome Niles Welch, also a member of the cast, is called "Dumbbell." Other players include Richard Tucker, Eulalie Jensen, Jane Keckley, Sam Kaufman, Dick Sutherland and Jimmy Quinn.

HANSOM CABS, queer-looking derby hats, cobblestone streets, gas lights on the street corners, a horse car, Chinamen wearing queues, women wearing basques and small bustles, small boys with funny long trousers or, still funnier, short ones—all these are going to carry many people back on the wings of memory when "The Old Homestead" is seen on the screen.

DURING the taking of the latest Mack Sennett-Ben Turpin special, "The Frozen Trail," the cross-eyed comedian met with an accident, which, though neither severe nor serious, was, nevertheless painful enough to keep him off the set for two days.

It was while driving the dog team in one of the scenes that Turpin got hurt. As he explains it, "during rehearsals I could not make one of the turns just right, so I was putting all I had into my action to properly negotiate the curve without allowing the lead dog too wide a swing, when, the first thing I knew, the sleigh had hit the dog right in front of me, which up to this time I had never seen, and over the whole thing went, with me underneath."

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—keep it quiet. It's coming August 19th—the NAUGHTICAL NUMBER OF JUDGE.

If you missed the FOLLIES NUMBER (July 29th) you missed a treat; copies are selling at fancy prices; even then, at any price, if you can get a hold of one you're in luck.

What's *gone* can't be helped. But you can catch the Naughtical Number of JUDGE and it's a sizzler—why, say!—it reminds you of the kind of 4th of July we used to have in the old days.

And then, Oh, Boy!—in the August 26th, George Jean Nathan breaks loose again after two whole weeks in Paris. You know what two weeks in Paris will do to an ordinary mortal. Can you imagine what two weeks in Paris did to George Jean Nathan—Oooh, La, La! In all these issues, in every issue of JUDGE, you'll find clever pictures, witty stories and jokes galore.

Get off in a hammock with JUDGE and Old Sol will look like an iceberg.

JUDGE is not easy to get these days. Speak a word in time to your newsdealer. Or tuck a dollar bill in an envelope, mention FILM FUN and send it to JUDGE, 627 West 43d Street, New York City, and get 10 issues for the dollar.

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Yo-ho-ho! And a copy of JUDGE."/>

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